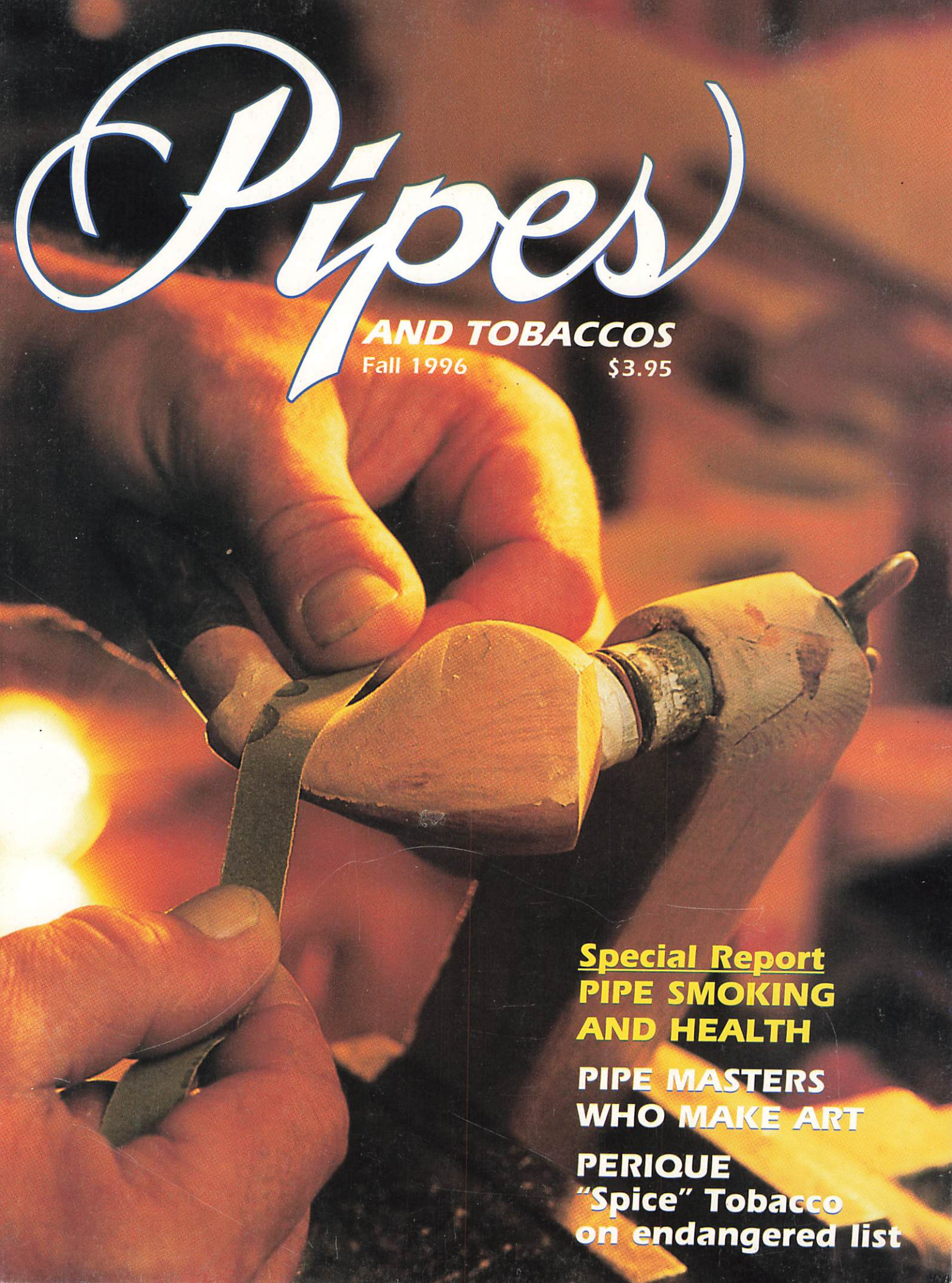
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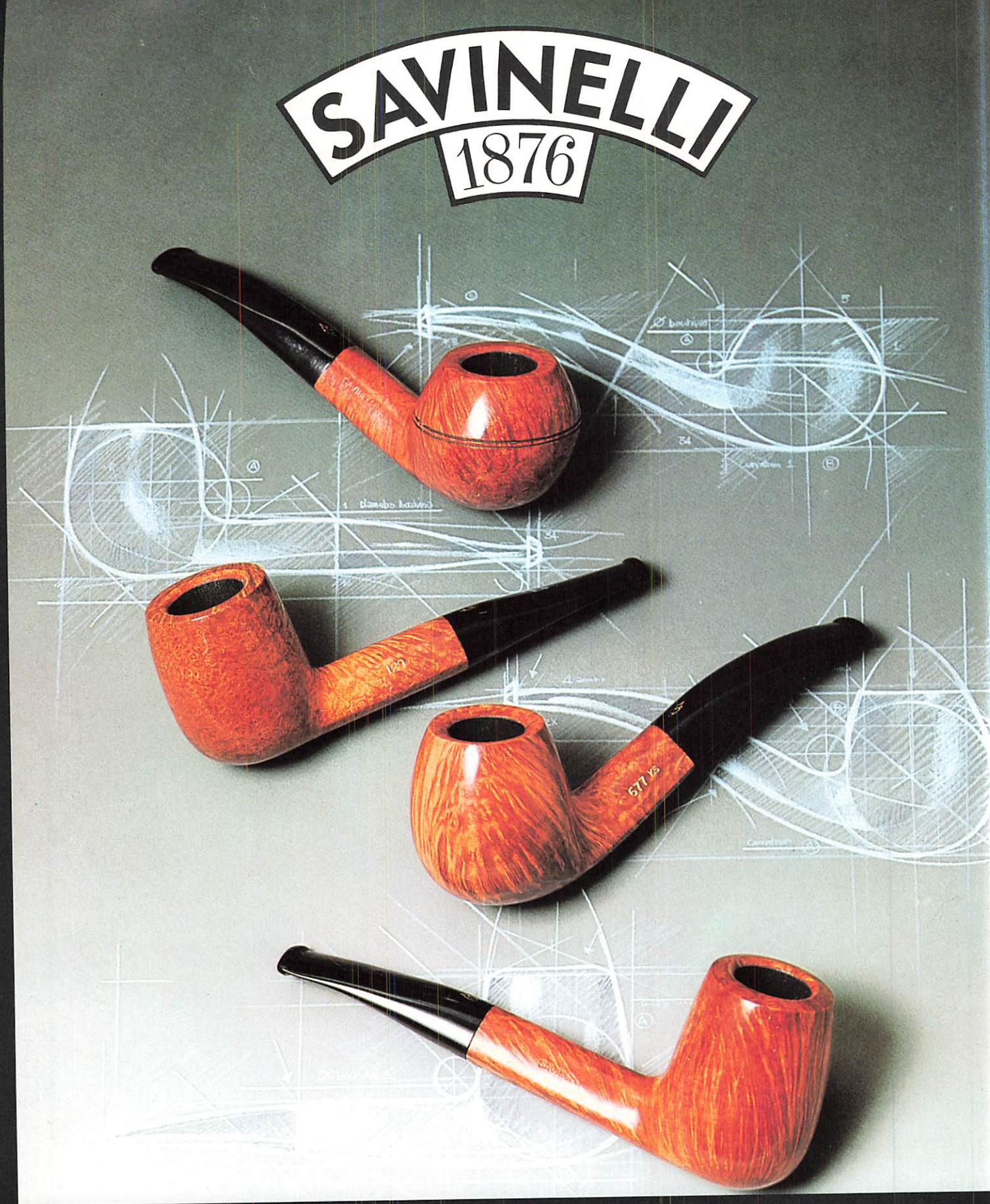

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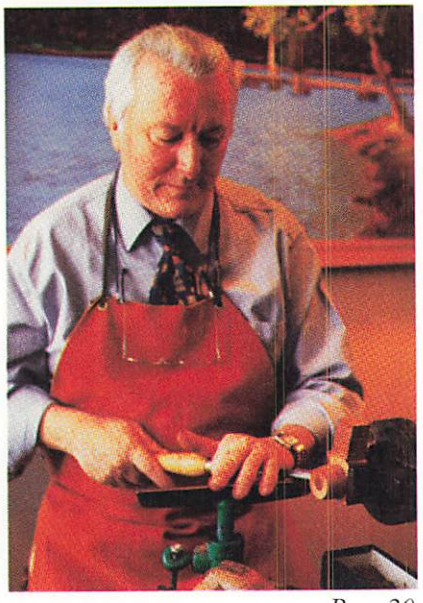

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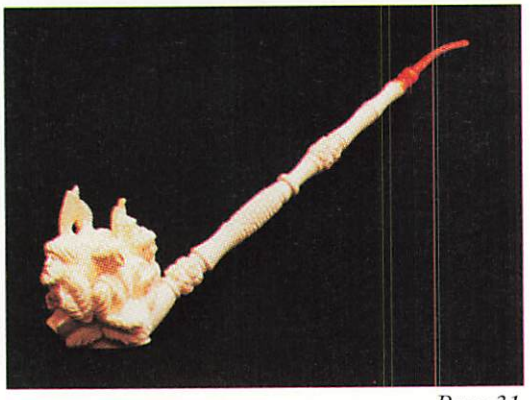

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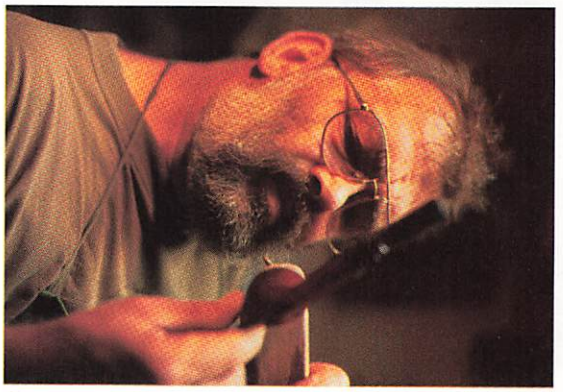

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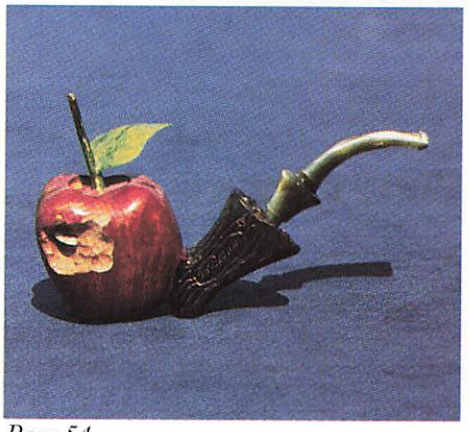

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Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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We need your help!

Since I am, to a certain extent, an extension of our readers' interests, I leave in the near future for Europe where I will spend five weeks gathering information for stories in future issues. Stops include Italy, Switzerland, Austria, Denmark, England and Ireland. And, yes, I know you'd rather go yourself. But since that isn't possible for everyone, I'll be your surrogate eyes and ears.

Putting out a magazine of this scope is a big task and it has become apparent we need more help. Therefore, we are looking for a full-time, pipe-smoking, experienced journalist to help us put out *Pipes and tobaccos*. If you know of such a person who would like to live and work in what has been designated in the national press as the No. 1 city in which to live, have them send a resume to the address shown on the left.

We also need free-lance writers and just plain "folks" who have a story to tell. Write us with your ideas. For the ones that fit, we will make assignments. For those of you with an idea, but who freeze at the thought of writing, send us the idea and we will arrange to get it in print some way, if at all possible.

This magazine belongs to pipe smokers. We want to help you communicate with each other. What interests one dedicated pipe smoker will interest others. If you have any doubts, read the letters pages in the last two issues and see how many ideas that came to us in letters ended up as features in *P&T*.

New regular features planned

Starting in the next issue we will have one or more "how to" articles each quarter.

In addition, if we get enough response, we plan to have a question and answer column in every issue. You ask the questions and we will track down the experts who have the answers.

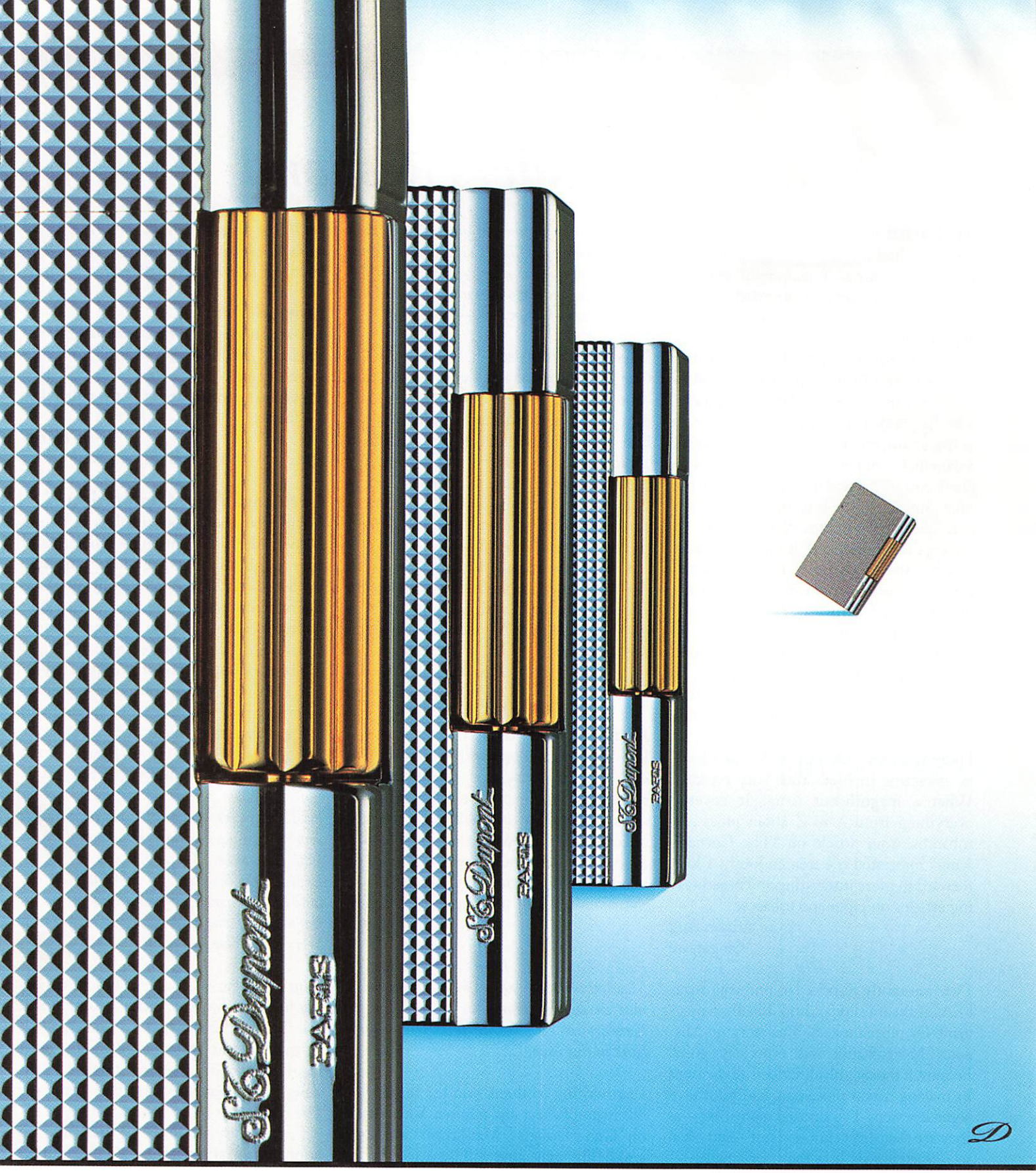
We also plan a special column that may be a little complicated. If you have a special pipe about which you would like more information, let us know. We will select one of these pipes each issue and will provide a complete background on the pipe, when it was made and by whom, value, etc.

Let us hear from you immediately on the last two of these additions since it takes quite a while to do the research.

What season is this?

Yes, it is Fall; and, no, you haven't missed an issue. It was pointed out that our season references were a little confusing. As a result, this year we will have Winter, Spring, Fall and Winter. When in doubt, check the issue number on the index page. The Winter issue, Vol. 1, No. 4, is scheduled to reach subscribers and tobacconist shops prior to Thanksgiving. *P&T*

Dayton H. Matlick



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P&T Readers Respond

An Earful on Corncobs

I just finished my new Spring '96 issue of *Pipes and tobaccos*. I especially enjoyed "The Corncob King," your article on the Missouri Meerschaum Company. I felt like I'd taken a field trip to Washington, Missouri, for the afternoon. I hadn't begun the third paragraph before I had to light up one of those "drugstore pipes." The fact is that the corncob pipe smokes as dry as any other pipe I own—Peterson, Savinelli, Caminetto or, yes, Dunhill. The pipe's cost of 2-3 dollars is just icing on the cake. Since a corncob seems to smoke for only about 30 minutes (versus 45 to 90 minutes for the others), it makes a terrific pipe for the lunch hour or other limited times of leisure. For a first pipe, I'd say one would be hard pressed to do better than a corncob. If you enjoy it, then go ahead and buy that Stanwell. If not, you're out less than the cost of a good cigar.

Jeffrey Hunt
South Berwick, Maine

I purchased my first copy of *Pipes and tobaccos* magazine in New York City recently. What a magnificent issue! It covered everything from A to Z about pipes and tobaccos. Your article on "The Corncob King" interested me tremendously. I look forward to more interesting and breathtaking articles on pipes and tobaccos.

Adrian Ang
Singapore

I was pleasantly surprised to find your magazine at the local pipe shop. Finally, a magazine for pipe smokers! The story on Missouri Meerschaum was especially good, because it thoroughly described all the steps in making a cob pipe, plus had photos of some key steps. I've smoked many cobs—as they are the perfect knockabout—and often wondered exactly how they were made.

I also enjoyed your earlier profiles on Dunhill and S&R Wood Crafts, both of which are represented in my collection. I'd like to see articles on Peterson, Larson and Savinelli, as well.

T. Bosworth
Lancaster, Ohio

P&T: Thanks for the pat on the back. Your kind comments on "The Corncob King" were echoed by numerous other readers. Regarding your fine suggestions on future articles on Larson, Peterson and Savinelli—stay tuned.

Nashville Bound

Congratulations again! I enjoyed the first issue (with the articles about James Galway & meerschaum mining) and now we have a great second effort with the article about corncobs. Being a pipe smoker for the last 30 years, I have sampled the earthy taste of the barnyard briar, a good inexpensive smoke. I must admit, though, I prefer briar and meerschaum.

I've never seen the Museum of Tobacco Art & History in Nashville. But I assure you my wife and I will make an effort to go there now that I've seen the article on the museum!

Charles W. Anderson
St. Louis, Missouri

Douglas MacArthur

I have just picked up my first copy of *Pipes and tobaccos* and have a subscription request in the mail. No more hunting through *Cigar Aficionado* looking for pipe articles! I enjoyed the article on MacArthur and would like to see more on historical figures who smoked pipes.

Robert J. Sobotor
Newman, Georgia

P&T: Glad you liked our portrait of MacArthur. Since you enjoy historical topics, may we suggest James Koch's article on the Gambier-smoking French poet Arthur Rimbaud in this issue?

I am writing to thank you for the Spring '96 issue of *Pipes and tobaccos*. Your article on Gen. Douglas MacArthur was very good. The magazine will be placed in the MacArthur Memorial's archives, where it will be available for researchers. It was a pleasure assisting you with this project.

Jeffrey Acosta
Curator
Douglas MacArthur Memorial
Norfolk, Virginia

P&T: The pleasure was all ours. We heartily recommend the fascinating MacArthur Memorial to anyone visiting the Norfolk area.

Bowled Over

The second issue of *Pipes and tobaccos* was excellent! I really enjoyed Phil Bowling's piece, "Collectible New Pipes?" The more information about pipe collecting the better.

Bruce Harris
Scotch Plains, New Jersey

Greetings from Generation X

Thank you, thank you, thank you! I am a 24-year-old cigar and pipe smoker and your publication is a godsend for me. Even though I genuinely enjoy smoking cigars and pipes—as opposed to smoking them to make some kind of a statement—I have not been able to get any useful information on the how-to's of pipe smoking from my local tobacconists. They seem to think you have to be in your 40s to appreciate these pleasures.

Sean A. Foltz
Linwood, Pennsylvania

P&T: We're sorry to hear about your trouble developing a good working relationship with a local tobacconist. We suggest you try again. Explain how you feel. If possible, talk directly to the shop's owner. Any tobacconist worth his leaf should know that customer education is part of his or her job.

I am a 20-year-old college student majoring in applied mathematical economics at the State University of New York at Oswego. I was extremely delighted with my first issue of *Pipes and tobaccos* magazine. This is actually the first magazine I've read cover to cover in a long time.

I agree with you that pipe smoking is an almost magical experience—and a gratifying one at that. I find it exceptionally rewarding after a tough day of classes to come back to my dorm room and enjoy a good smoke.

Though I have only been smoking a pipe for two years, I feel that I've acquired many of the skills of smoking a pipe—

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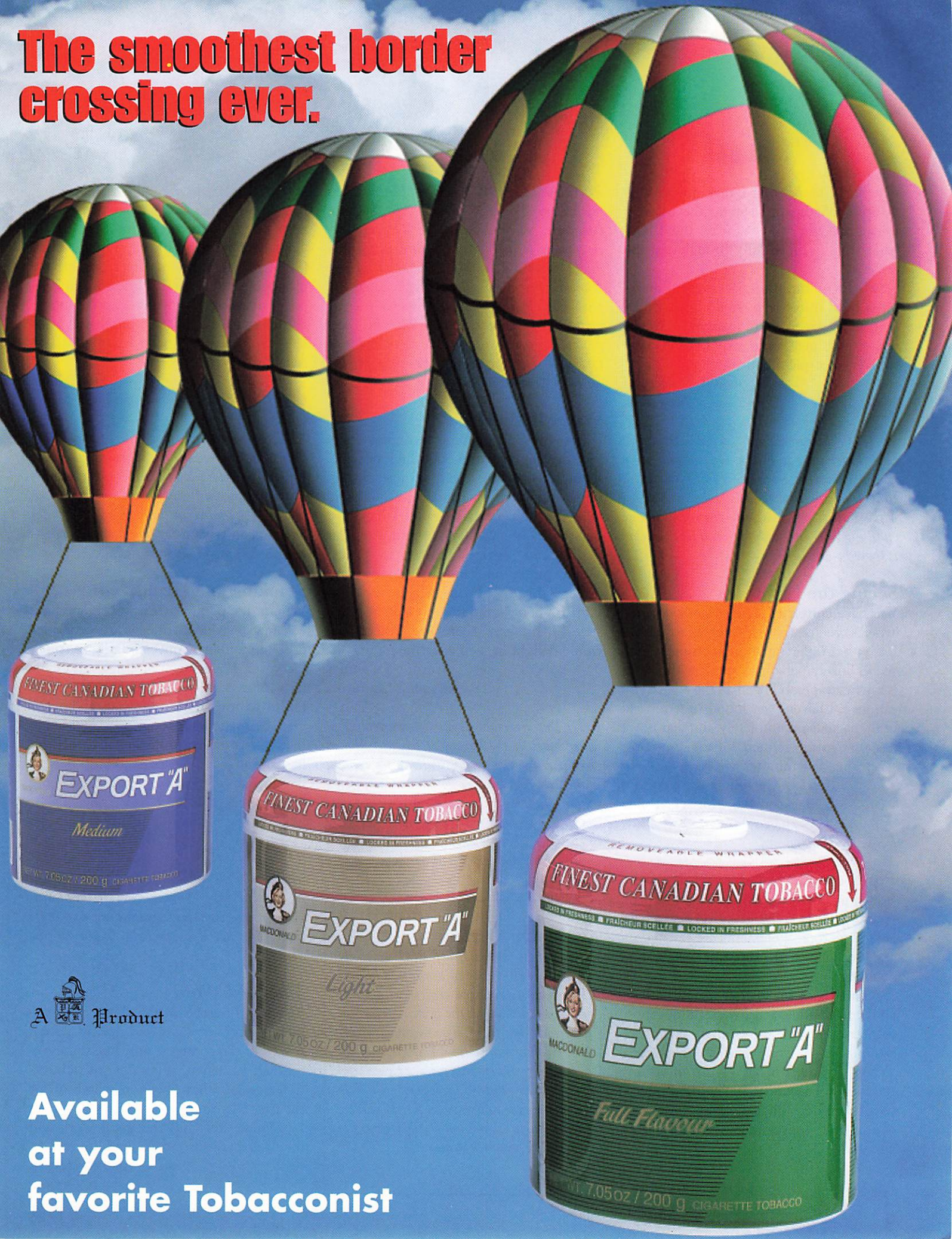

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whether it be packing a nice bowl of my favorite tobacco or keeping the bowl lit throughout the whole smoke. But I have had to master these skills through trial and error.

Articles on the art of packing and smoking a bowl of tobacco would make excellent additions to your magazine. Maybe you could get some experienced pipe smokers to explain their methods.

Shad T. Pulverenti
Oswego, New York

P&T: We'll be including "how-to" articles in each future issue to help guide you and other new pipe smokers. In the next P&T, renowned American pipemaker and tobacco blender Mike Butera provides some very sage advice on filling your pipe with tobacco. Hope you find it thought-provoking.

Seeing the Light

You have converted a cigar smoker! Your articles are great. I just received my petite Roswitha Anderson straight Apple. (She's such a lovely person to speak with!) This is my first pipe, so I need all the advice you can give. I haven't yet found time to read both magazines completely. But fear not. I just sent in my request for a 3-year subscription a few minutes ago.

Douglas E. Ketcham
Jacksonville, North Carolina

P&T: Welcome aboard.

Pipes on the Road

Just wanted to thank you and congratulate you for putting together a first-rate magazine. The topical elements are fascinating and coupled with superior production quality.

A small idea for further issues: perhaps you could offer articles profiling those tobacconists and stores that have been around for a while and are respected. When I travel, I make a point of visiting the local tobacconist. It would be nice to have a "guide." Thanks again. Your dedication is appreciated, enjoyed and admired.

Scott Steiner
Irvine, California

P&T: Good idea. We hope you like this issue's feature on Tom McCranie's Pipe Shop in Charlotte, North Carolina. We'll feature other quality tobacconists in future issues. You might also find useful information in our "Smoker Friendly" section, where we explore pipe and tobacco shops and smoker-friendly watering holes and restaurants in cities around the country. Last issue we visited New Orleans—The Big Easy. This time around we're in Charlotte.

Water Rations

I just finished reading my first issue (Spring '96) of your wonderful magazine. Read it cover to cover, in one sitting. When I finished, I went back through and looked at the pictures again!! I have just one question—why is there not a regular department devoted to water pipes? Water pipes, hookahs and bongs have quite a history. From Marco Polo to Christopher Columbus to Albert Einstein. I am sure there are others that would delight in such a feature.

Carlton Dennings
Yucca Valley, California

P&T: You are right about the importance of water pipes in the history of tobacco. And in some parts of the world, water pipes remain immensely popular. We do have an article on (Asian) Indian water pipes on the drawing board. But the vast majority of our readers are in the U.S., where water pipes are basically a novelty. So water pipes will not be a primary focus for us.

Keep On Writing

The editors and staff of P&T sincerely appreciate the generous praise and helpful hints, suggestions and criticism from our readers. This magazine is written for you and your enjoyment. The enormous reader response makes the publication of all letters impossible. But we read each and every one. And your letters will help determine the course we set for the future. When publication is not possible, we try to respond in person, as time permits. Thank you.—L.O.

A Zippo Rippo?

I read both issues of *Pipes and tobaccos* with enthusiasm. However, in the article "Where There's Smoke(s), There's Fire" (Winter '96), it states Zippo exclusively produces fluid lighters. Unless it is a Zippo "knockoff," I own a Zippo butane lighter made in Japan. I purchased it in 1990 from a retailer who I thought to be reliable.

Don Miller
Upland, California

P&T: No reason to doubt your retailer, Don. Zippo did manufacture butane lighters in Japan from 1985 to about 1993. But according to a Zippo customer service rep, all Zippos currently produced are fluid lighters. Thanks for letting us know about your butane Zippo—and for keeping us on our toes.

Smoking and Health

When the public alarms over smoking became so strident, I began to reconsider my enjoyment from smoking a pipe. However, I have been puffing away regularly for over 50 years with no problems. I talked to my family physician about the matter, and he was reassuring. He told me that in his entire professional career, he has never had a pipe-smoking patient develop cancer, possibly because few if any pipe smokers inhale.

Paul H. Franklin
Beaverton, Oregon

P&T: In "Pipe Smoking and Health" in this issue, P&T takes a frank look at the health risks for pipe smokers. Medical research indicates your doctor is probably right on the money.

The Last Word

Recently, I purchased the Winter '96 premier edition of *Pipes and tobaccos.* Upon review of the contents, only one thing can be said. Excellent! This type of publication is what I have been in search of for the past 20 years.

Please keep up the good work and thanks for your wonderful publication.

Alan R. Jackson
Gresham, Oregon

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Carolina Briar Friars

Club President Gibb Robinson is passionate about pipes, pipe people and his Charlotte organization

by Larry O'Connor

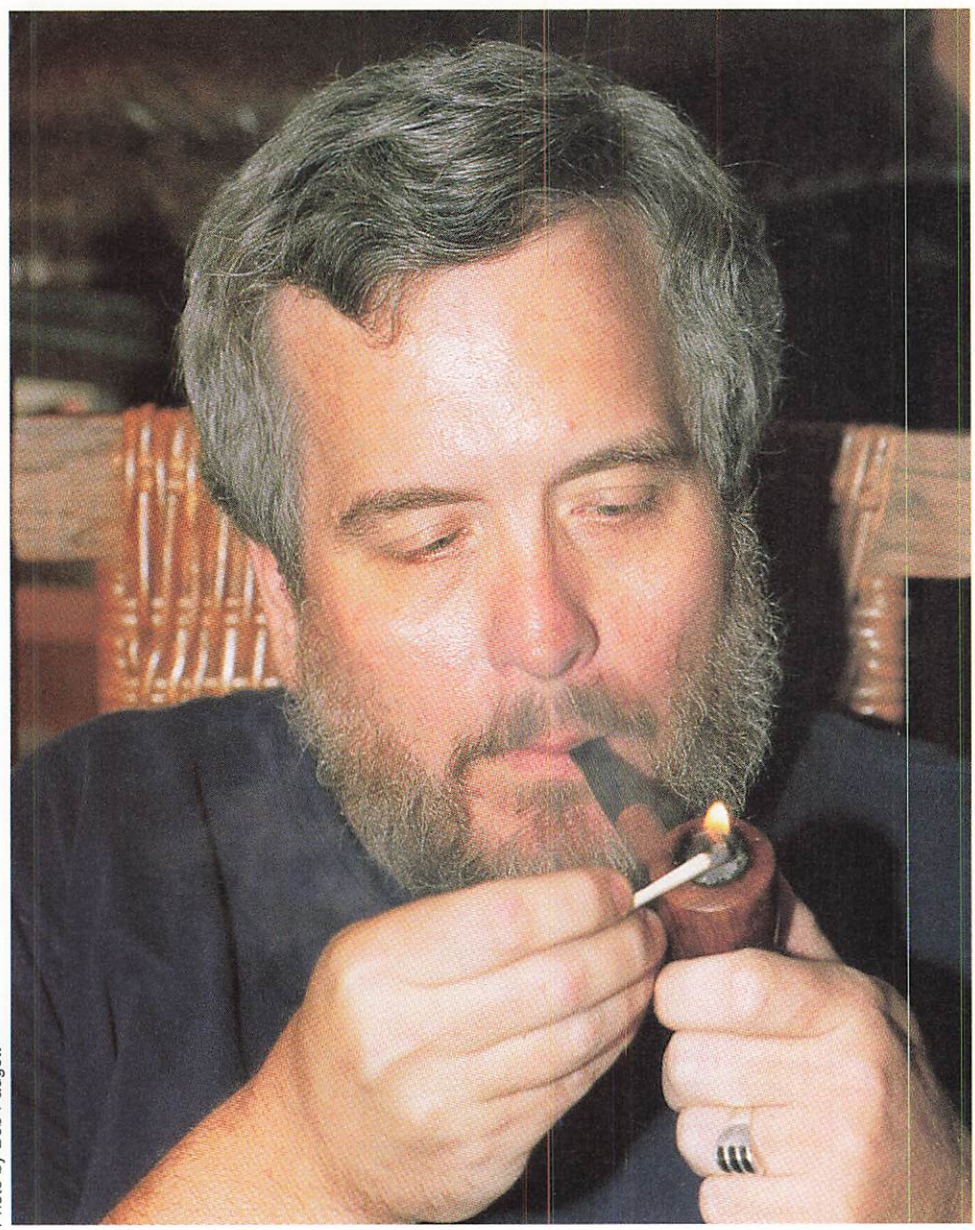


Photo by Bob Padgett

Gibb Robinson, president of the Carolina Briar Friars Pipe Club, is a 45-year-old bear of a man with a passion for Guinness Stout, Mercedes-Benz, pocket billiards and—above all—briar pipes. The Lancaster, South Carolina-born Robinson stands 6 feet 5½ inches and weighs an impressive 270 pounds. Affable and quick with a laugh, the bearded, blue-eyed former Clemson University math professor was introduced to the world of pipes while an undergraduate at South Carolina's Erskine College.

He bought his first pipe in 1970 at a drugstore—not always the best place to learn about pipes. But fortunately the people who ran the store knew pipes and steered him to a Charatan pointed Dublin. More than a quarter of a century later it remains one of his favorite pipes.

Over the years he has flirted with Italians—Toninos, Castellos, Ser Jacopos among them—but since those first puffs on a Charatan he has remained a committed Anglophile. Though he recognizes the beauty of well-made Italian pipes, they are now banished from his 300-pipe personal collection. Robinson has four or five American-made pipes; the remainder are British and 220 of them are—like his very first pipe—Charatans.

Robinson, a resident of Charlotte, North Carolina, holds an MBA and works as a data processing consultant specializing in bank teller systems. But the analytical skills of a mathematician are still evident, even when discussing pipes and things pipe-related. Opinionated and knowledge-

able, Robinson is not one to pull his punches. A fan of Latakia tobaccos, he admits they're not for everybody. But no "serious" smoker would ever think of smoking artificially flavored tobacco, he says.

"A serious pipe smoker is going to smoke either a tobacco that is basically a Virginia, or an English blend that has Latakia mixed in. It is a very fragrant tobacco. You either learn to love it or you hate it. Very few people are on the fence. It's an intense smoke. People who like very fresh wine such as a chardonnay or a zinfandel are the people who generally like Virginia tobaccos. People who like cabernet sauvignon are probably the kind of people who are going to go for the Latakia. It's just a very complex mixture on the tongue."

P&T spoke recently with Robinson about pipes, tobaccos and the 150-member, Charlotte-based Carolina Briar Friars and their annual pipe show.

Q: How long have the Carolina Briar Friars been around?

A: At least 10 years. My involvement has been in the last six or eight years. But the club was very inactive. It started becoming more active about three years ago.

Q: How did the club get started?

A: In the past, Tom McCranie and the McCranie's Pipe Shop had sponsored some shows. And they had a group of people called the Carolina Briar Friars that were involved in doing that. But most of the work fell to Tom McCranie and basically he said if no one else is going to work with this, then screw it.

About six years ago I started going to a show in Richmond every October that is sponsored by CORPS (Conclave of Richmond Pipe Smokers) and I had an absolute ball. I came back saying, "Hey guys, let's do this." And Tom said, "I've done it before and no one else wanted to." Another gentleman—Dennis Congos—had a show going. And I said, "Well, okay, let's all get together."

Q: So, is that the main purpose of the club—to have a show?

A: The purpose of the Carolina Briar Friars is twofold. One is to provide a forum for socializing and enjoying pipes and tobacco-related products, talking about them, education, etc. So having a forum is number one. And it's a very social forum—if it ain't fun, it isn't worth doing.

And the second is to have a show. There may be as many as 20 regional pipe shows across the nation and there are probably only about six of any size. Richmond, St. Louis and the PCI—Pipe Collectors International—are probably the biggest.

We wanted to have a big show here. So we wanted to enlarge the show that Tom McCranie started and Dennis later took up. And we wanted to have a show that complemented the Richmond show. So we put ours in April. Theirs is in October. And it is just a ball. You'll see people you haven't seen for six months or a year and you just have a great time.

Q: Is yours in the same class as the Richmond show?

A: It's going to be, but it's not there yet. Our last show probably was in their class. It was one of the best shows that any of the clubs has had in some ways. Everyone who went there enjoyed it, and the whole idea is to have fun.

The point isn't that people sell a lot of pipes or that people buy a lot of pipes. Of course, we have commercial ventures that come there. The McCranies set up a table. Your magazine did. Mastro de Paja was there. Nikos Levin from Florida—the biggest estate pipe seller in the United States—was there.

But what we want to do is have the rank and file have a good time. And if they have a good time, then it's good for the commercial people too, because it's making pipe smoking more fun.

Q: How do you attract exhibitors and the public?

A: The exhibitors are easier than the public. The pipe collecting community is looking for a place to go. If you have a hobby or passion, such as pipes, you want to have a place to go show them off. To attract the public, we advertise. In the newspaper. On the radio. And we put advertisements in every pipe or tobacco shop we can find. A lot of it is word of mouth.

Q: Did you draw people mostly from the Charlotte area?

A: Yes, but we had 25 people from Richmond. We had four or five from Alabama. We had one come from California. We

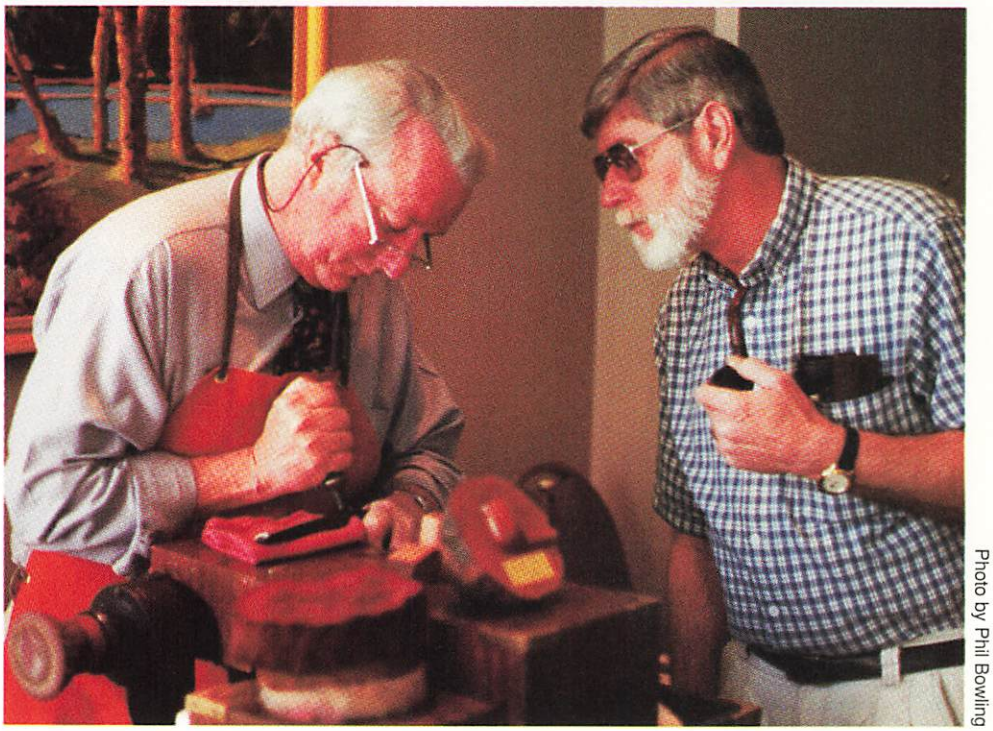
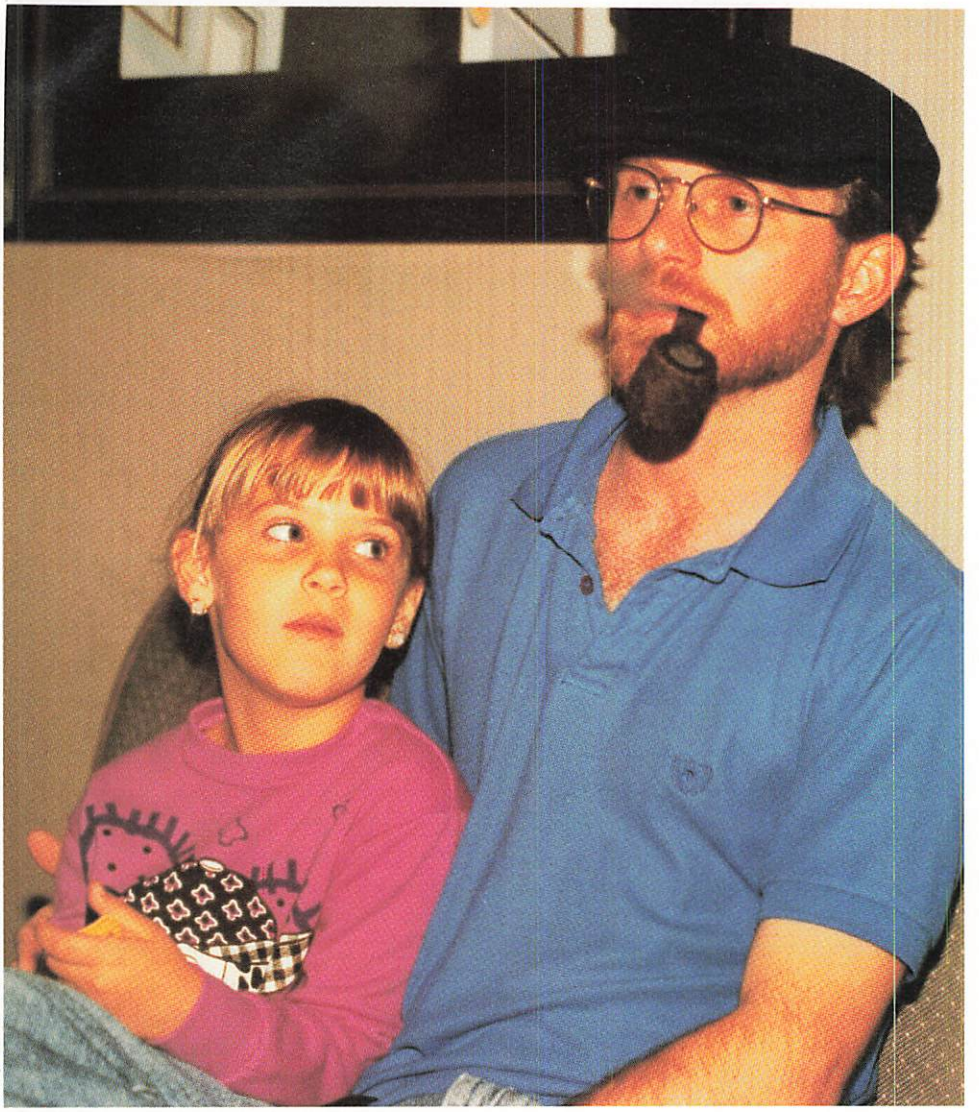


Photo by Phil Bowling

Bill Taylor, left, founder of Ashton Pipes, was a highlight of the Charlotte show. *See related article on page 20.*



Photos by Phil Bowling

A relaxed Clarence Moody (top photo) won the pipe smoking contest, while wheeling and dealing continued on the exhibit floor.

had another one from Idaho. We probably had walk-through traffic of about 200 people. And stationary traffic—not exhibitors, but people who were there the whole time—of another 150 or 200. So I'd say probably 400 to 500 people walked through the doors.

Q: How did you do personally at the show?
A: I picked up six pipes. And I probably let about 18 of mine go. And I spent about $200 out of my pocket. And I was real happy. The whole idea when you go to these things is to avoid investing a lot of money. Most of us in pipe collecting don't have real deep pockets.

We have a pipe that we like, but there's one that somebody else has that we like a little better. And maybe somebody else likes yours or somebody else's. Sometimes you can get a three- or four-way trade going and it's fun.

Q: What does it take to make a club a success?
A: It takes two main things. One is that you've got to get people interested. One way you do that is through some sort of publication. We put out a newsletter at least quarterly and hopefully every other month. In one of our issues we had an article on how to date various pipes. We've published an article on how to break a pipe in. Or is there a new tobacco out there worth trying? The care and cleaning of pipes is also a big thing.

And a club has to be fun. We try to have a meeting once every other month. At the meeting, we smoke. We trade pipes. We socialize. We try to plan for the next show. We're already planning our show next April and this is just July. We're already about to lock into a new venue.

Q: If someone is trying to get a club off the ground, what do they need?
A: You need at least four or five people who are interested and willing to do some work. And we are very fortunate to have a nucleus or focus—that being McCranie's pipe shop. People who don't have a pipe shop—I don't know if they could pull it off or not. The CORPS seems to have done it, though. Of course, there are some Briar Friars who have never set foot in McCranie's and that's fine. But the shop is a focal point for us.

But if you've got two guys who enjoy smoking and there's some kind of commonality there, then there's probably a third. *P&T*

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Rite of Passage

The tobacco business is a family affair for these pipe-focused tobacconists

by Larry O'Connor

Nothing is quite as disconcerting as asking advice at a specialty shop, only to find that the clerk knows next to nothing about the products that line the shelves. Be it briar pipes or plumbing fixtures, it seems an increasingly common occurrence. But not one that's ever happened at Tom McCranie's Pipe Shop in Charlotte, North Carolina. And with the passing of the baton to McCranie's sons Todd and Trent, it probably never will.

Tom McCranie, patriarch of the family-run business, first hung out his tobacconist shingle in 1979. Prior to that time, he had worked as a building contractor in Florida. But McCranie grew weary of increasing government red tape. "It just got to be too much of a rat race for him," explains McCranie's 31-year-old son, Todd.

McCranie had long before discovered the joys of pipes and good tobaccos, and decided to set a new course. He arranged a franchise with Edwards Pipes and Tobaccos Shops, a Tampa-based tobacconist chain. McCranie picked Charlotte for his new venture, near the Carolina mountains he and his family had always enjoyed on vacation.

Over the years, McCranie built a solid reputation as an honest businessman—"His word is as good as money in the bank," as one associate puts it.

McCranie's shop prospered. By 1984, five years after going into business, McCranie moved the shop to its present location in a small, free-standing brick building in Park Road Shopping Center in Charlotte's South End. It is a prime business location, near established middle-class and upper-income neighborhoods.

A few months later, McCranie was ready to go independent. "They (Edwards) had gone through some changes, and so had we," says Todd.

Although he remains the owner and an adviser to the business, 55-year-old Tom McCranie recently retired to the family's mountain vacation home near Boone, North Carolina. He continues to develop personal and business ties with the likes of the Fuente cigar family and European master pipemakers, such as England's William Ashton Taylor and Italy's Tonino Jacono.

While his retirement from daily duties at the shop no doubt caused dismay for longtime customers and associates, McCranie turned the reins over to two knowledgeable sons, a once common, but increasingly rare, ritual among tobacconists. "Becoming a tobacconist is something you can't go to school for. It's an apprenticeship. And we learned from one of the best," says 28-year-old Trent.

Although they remain an outlet for Edwards' products, the shop also boasts a large Spanish cedar cigar humidor offering some 100 brands of quality cigars. The cigar business is booming. In Charlotte. And everywhere else. "There's no secret there," says Todd.

And cigars account for the largest part of sales. "But we are a pipe store that sells cigars, and always will be."

Pipe smokers can avail themselves of some 65 tobacco blends, about half mixed right in the shop. "We still do things the old-fashioned way here," says Todd.

That means blending from scratch, using base components, such as burley, toasted cavendish, Virginia or Latakia tobaccos and adding essences as desired—not just stamping the shop's logo on a pre-blended mixture sent by a supplier. The shop's best-selling tobacco, however, is not a blend at all, but a straight Red Virginia tobacco. The McCranies describe their "Red Ribbon" pipe tobacco as a rich and satisfying, non-aromatic "all day" smoke.

"We were pretty lucky to come across it," says Trent. "It's a 1983 crop that had been sitting in a warehouse in North Carolina for a while. But it was of such high quality that no one wanted to pay the price. It was too good. Our tobacco people found it and canned it up for us."

But the reputation of McCranie's Pipe Shop rests on its pipes. They carry pipes as low as the mid-teens. But the shop specializes in high-quality pipes,

In a world of increasing impermanence, Charlotte smokers are fortunate to have their favorite tobacco shop stay in the family. Founder Tom McCranie passed responsibility into the capable hands of sons Trent (above) and Todd (left). The response of customers to these young entrepreneurs can be heard in the constant ringing of the bell on the front door and in the number of people who take time to sit, smoke and gossip in the shop's smoking bar (see next page).

Photos by Larry O'Connor

Photo by Bob Padgett

running from $150 to $1,000. Shelves are filled with hundreds of beautiful briars—Ashtons, Toninos, Dunhills, Castellos, Ser Jacopos and others—a collection the brothers proudly say is one of the largest on the East Coast.

The shop also carries two special signature pipe brands. Its McArris line is made exclusively for McCranie's by Bill Taylor, the Ashton pipemaker who spent 25 years at Dunhill. Its other line, the "McCranie" pipe, is a Calabrian briar carved and hand-rusticated in Italy by Jacono and later sent to Taylor in England for sandblasting. The McCranie pipe is promoted as "a beautiful marriage between two of the world's best pipemakers."

The emphasis on quality and selection through the years has helped McCranie's develop a healthy, steady pipe business that most shops can only envy. The shop sells pipes, cigars and tobaccos not just to local customers, but throughout the country through its annual catalog. "Collectors around the country, who are a fairly tightknit group, seek us out, because they know we are going to have 15 Dunhills, 20 Castellos and 50 Ashtons, whereas most shops carry a couple of this and a couple of that," says Trent.

The McCranie brothers are a soft-spoken pair who look others straight in the eye when they talk. The brothers say their father taught them long ago that business is more a matter of building relationships than of making individual sales. And a day at McCranie's sees an endless stream of customers/friends dropping by to pick up some cigars or pipe tobacco—and to shoot the breeze over a new lawn tractor or a Japanese beetle infestation. Customers who drop by just "to pick something up" seem to end up as often as not in the shop's smoking bar with a cup of coffee in one hand and a Fuente or a pipeful of their favorite blend in the other.

Saturday mornings are especially active with a dozen or more regulars lounging about. Doctors, lawyers, salesmen, cooks, judges and construction workers.

To keep up with its regulars' cigar preferences or pipe blends, the shop keeps a customer register, in the traditional manner of quality tobacconists. "A lot of our customers have specialized blends that only they smoke and we have that in the Rolodex. They'll say, for instance, 'I'd like it a little more aromatic or less aromatic this time.' And we can adjust the blend, because we know exactly what the components are," says Trent.

While most customers know their own preferences, the neophyte obviously needs a lot more help. "A novice smoker who wants to find out about cigars or pipes couldn't find a better place to come," says Gendoes.

Having grown up in the tobacco business, the McCranies understand that being educators of customers is just one of the many hats successful merchants need to wear.

"That's what it means to be a tobacconist," says Todd. "Anybody can stand behind a counter and ring up sales."

And the McCranies aren't just anybody. The baton has obviously been passed to two well-trained, competent, dedicated tobacconists who will take McCranie's Pipe Shop through another generation of service. *P&T*

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Choosing Companions

Tobacconist brothers pick three pipes each to add to their personal collections

In Trent McCranie's view a pipe is not just a device for smoking tobacco. "A pipe is a companion." And as in selecting any other friend, it's important to choose your pipe wisely. The companion you pick today might well be with you for many years to come. With that in mind, *P&T* asked Todd and Trent McCranie to pick from the McCranie's Pipe Shop's wares the three pipes they would each like to add to their personal collections. It was not an easy task—for either brother.

Trent McCranie: "I could have spent all day picking them out, but I picked two British pipes and one Italian.

"Bill Taylor, who makes Ashton pipes, has a couple of different finishes. The first is a sandblast, which I prefer. I love the look of smooth pipes, but for smoking I usually go with a sandblast or a carved.

"My first pipe is an 'old church' finish, which is a natural finish. There is no stain of any kind on it. It's just oiled and sandblasted, so you can watch it color and darken as you smoke it. It's very easy to read the grain.

"This pipe has an exceptional blast, and it's flame-grained, which means the grain runs at an angle. It's a billiard, which is my favorite shape. It's average size, which is what I lean toward." (3X size Ashton old church, $260.)

"The next pipe is my second favorite shape—a Canadian. This is a fairly long Canadian, unlike a short and stubby Lovat. It has a long, oval shank. A little bit taller and thinner than the billiard I chose. It's Bill Taylor's other type of sandblast finish—the 'pebble grain.' This has a dark plum finish, a vegetable-based stain that he applies. It gives a very rich, deep texture. Both Ashtons have handcut vulcanite bits." (3X Ashton pebble grain, $260.)

"And the third pipe is a Tonino, an Italian handmade that we import. I chose it mainly for its shape, a shape Tonino makes a lot for us. It's a billiard, but it's a little different than the Ashton, which has a tapered bit. This has a long, flat saddle bit...probably the most comfortable pipe you could ever put in your mouth. It's lightweight and hand-rusticated. In other words, to get the finish, he uses a hand tool and a lot of elbow grease. That gives it the very 'knobby' deep relief. Unlike a sandblast, you can't read the grain, so he left the top smooth to show the grain. It has tight bird's-eye on the top, a good quality grain. The bit is plexiglass. Plexiglass bits are hand-cut like vulcanite bits, but they do not oxidize. Italian bits are generally plexiglass and British are vulcanite." (Tonino hand-rusticated saddle billiard, $175.)

Todd McCranie: "I also favor traditional English shapes. But I've chosen one English and two Italians.

"The first is a Tonino canted billiard. It is slightly canted—or tilted—forward, with a tapered mouthpiece. I tend to collect what I don't have and I don't have a Tonino canted billiard. It has a rusticated finish. Unlike Trent's, mine doesn't have the smooth top. But it is exceptionally light, which means there is not much tannic oils or other fluids that are naturally in briar. It's been properly cured and it will give a fantastic smoke." (Tonino hand-rusticated canted billiard, $175.)

"The next one I chose is an Ashton pebble grain. This is a Dublin pebble grain 3X. You can see the nice crosscut grain through the sandblast. It has a good-sized tobacco chamber, not too big, although it is a fairly big pipe. It has a tapered stem and handcut vulcanite bit." (Ashton 3X pebble grain Dublin, $260.)

"The third one is the only smooth pipe I've chosen. A Castello was definitely going to be among the three, but I had a tough time deciding on this particular one. It's a Castello 'Castello,' size G. It has an almost perfect crosscut, tight bird's-eye—the little round swirls at the end of the grain—on both sides of the bowl. It has a Canadian shape. It's a Castello Canadian with the classical Italian influence—a lot more meat in the shaft and a little more stable." (Castello "Castello," size G, $550.)

* * *

And which pipes would the McCranie brothers have chosen if they were going to a deserted island and had to leave the rest of their collection at home? Todd McCranie didn't need to think long. "I wouldn't go." —*L.O.*

Trent chose two Ashtons and a Tonino (left) to add to his collection: left, 3X size Ashton old church; top, 3X Ashton pebble grain; and lower right, Tonino hand-rusticated saddle billiard. Todd's choices included two Italians and one English; upper left, Ashton 3X pebble grain Dublin; upper right, Tonino hand-rusticated canted billard; lower right, Castello "Castello," size G.

Taylor Made

Founder personalizes Ashton pipes and demonstrates pipemaking skills

by Phil Bowling

Carving ever so gently, he stops momentarily to wipe away the dust, observe his process and to rethink the plan. He continues his work. The stop and start process will continue for several hours.

From start to finish, the work will take some eight hours of concentration. The artist transforms the raw block of dull wood into a shaped, polished masterpiece. An Ashton pipe.

Bill Taylor is the epitome of an English gentleman. There are no lengths he won't go to in order to please his audience. There are no stupid questions—even after hearing them asked for the fourth time in an hour by four different individuals.

He smiles, concentrates on his pipemaking and carries on. Taylor, the founder of Ashton Pipes, a two-man operation in England, was the main attraction at this May's Carolina Briar Friars show in Charlotte.

He came to the show to demonstrate pipemaking, and to stamp and personalize pipes he had made and sold long before. Taylor and his wife also came to visit Charlotte pipe retailer Tom McCranie. After the show, they meandered through the mountains of North Carolina and Virginia on a mini-vacation. The two families have been friends for a long time.

Bill Taylor stamps and personalizes Ashton pipes for his customers.

Over the two days of the weekend show, Taylor did quite a bit of talking and stamping pipes. He enjoys visiting with the smokers of his pipes and learning about the individuals.

"Pipe smokers are a wonderful group of people," Taylor says. "And if I didn't have so much work to do back home, I could spend all my time visiting with them and learning more about them."

It was obvious by the crowds lined up around Taylor's workbench that the attendees of this event wanted to witness and learn about his work. One could barely see the silver shock of his hair above the heads and shoulders of the crowd.

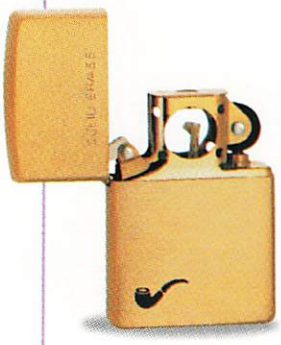
For the show, Taylor had shipped the workbench over from his factory. In addition, there was the equipment that goes along with the wooden bench. An electric motor to drive the sanding and buffing disks added considerable weight to the delivery.

He had worked up a number of pipe blanks to eliminate a few processes of his demonstration. But he had the equipment to complete the rest of the process on site.

Taylor is able to go about his work, answer questions from onlookers, talk about family and home with his wife, and take the time to stop and pose for photos. It is likely he could do this process in his sleep. ▶

The beauty of the Zippo pipe chimney is how well it works, not how good it looks.

That is, until you slip it into one of these.



Brush Brass

Brush Chrome

Black Matte

Scrimshaw Ship

Black Matte w/Zippo & Border

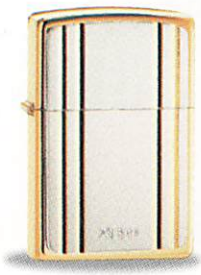
Toledo/Medieval Knight

High Polish Chrome Buffalo Head

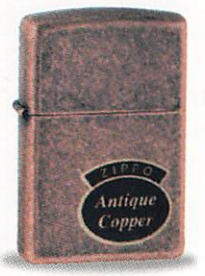
Solid Brass Manhattan Nights

High Polish Gold Electro Race Car

Blue Marble

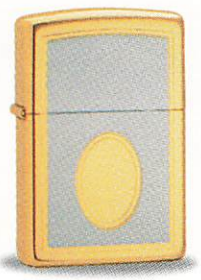


Gold & Silver Tryan



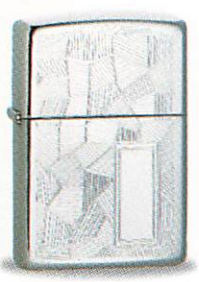
Antique Copper

Gold Electroplate Golden Tortoise



Two-Tone Cameo

Brass Emblem Eagle Over Mesa



Sterling Silver Shimmer

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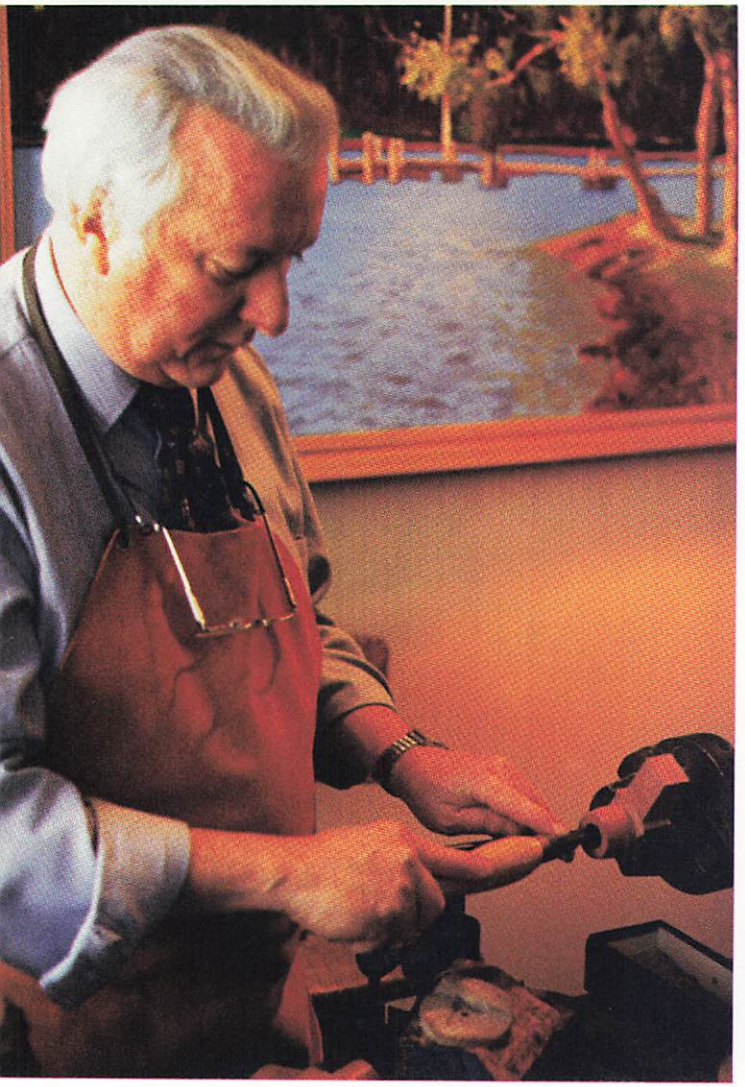
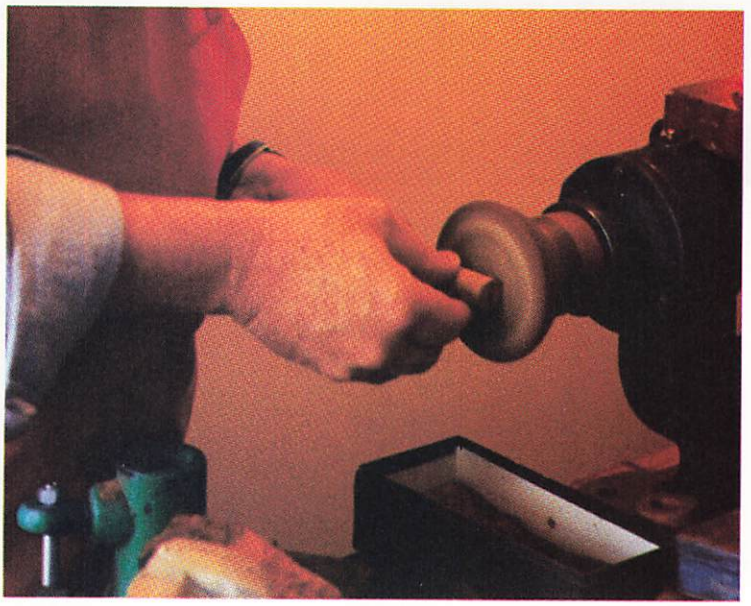


On his portable workbench, shipped from England for the event, Taylor demonstrates most aspects of creating a pipe, including turning a bowl, creating a smoking chamber and forming the stem.



However, after a bit of conversation, it is easy to understand the ease with which he performs the process. He has been making pipes since he was a teenager. Second only to his family, pipemaking is his love.

How did he get his start in pipemaking? Was his father in the craft? Did he always have an interest in working with his hands? "Interesting questions," he replies patiently. Actually, Taylor had prepared for an entirely different career.

Taylor was in engineering school in preparation for a job with the Ford Motor Company. However, his interest was piqued by tales of pipemaking at the Dunhill factory near his home.

Taylor went to the factory and asked about a job. He eventually talked a few of the master pipemakers into giving him a shot. At first, they were reluctant to discuss a position. Most apprentices tired of the task long before they even had the chance to carve the first pipe, Taylor recalls the men telling him.

"I assured them that I was different and that I would stay with the task," he says. "With the apprentice program at Dunhill, you started in the shipping room and worked your way back to pipemaking.

"The reasoning behind this was to allow the potential pipemaker to see firsthand how the pipes should look as finished products, ready to go out the door. By the time you worked your way back through all the processes, you had an understanding of what was required of the pipemaker."

The apprenticeship wasn't an easy task, Taylor recalls. The two gents training him made him work hard; they kept a critical eye on him throughout the process. "It wasn't really a friendly relationship—they wanted you to get it right and to master the craft," he says.

The process was not rushed. The apprentice was told when things were being done right—and wrong—Taylor recalls. Then came the final test.

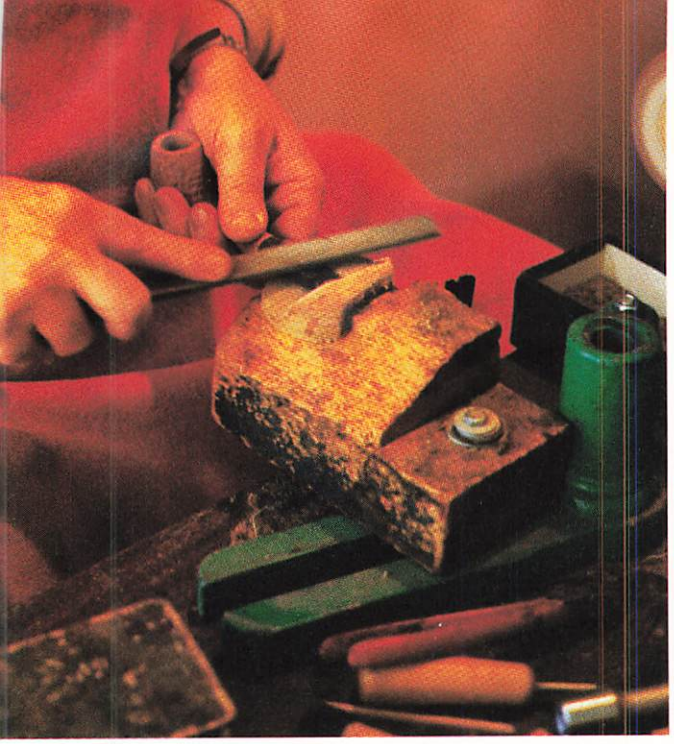
"After you had made it successfully through each of the steps, from shipping to pipemaking, you had one final exam—you had to make a pipe that stood up to the standards of Dunhill, and more specifically to the standards of your trainers," he says. There were no guidelines on a type or shape of pipe that had to be made for the test.

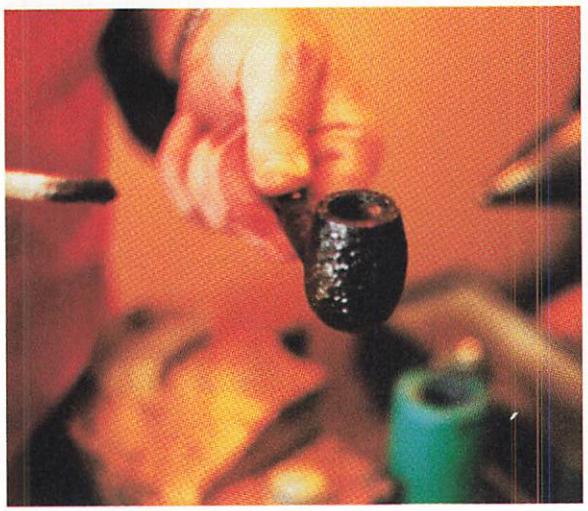
"For this project, I made a pipe no bigger than my thumbnail," he says holding his thumb up in the air. "And you could actually smoke this tiny pipe!"

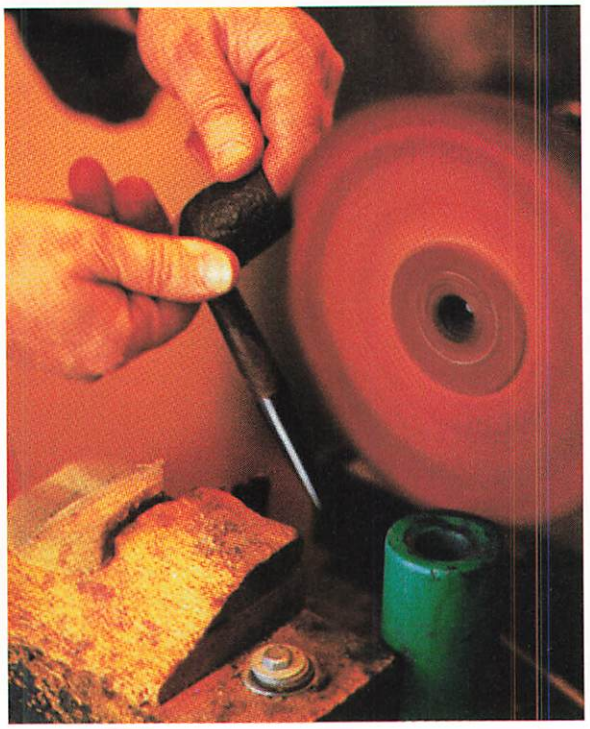
It was a Dunhill pipe through and through. So much a Dunhill pipe that it even included the famous white dot!

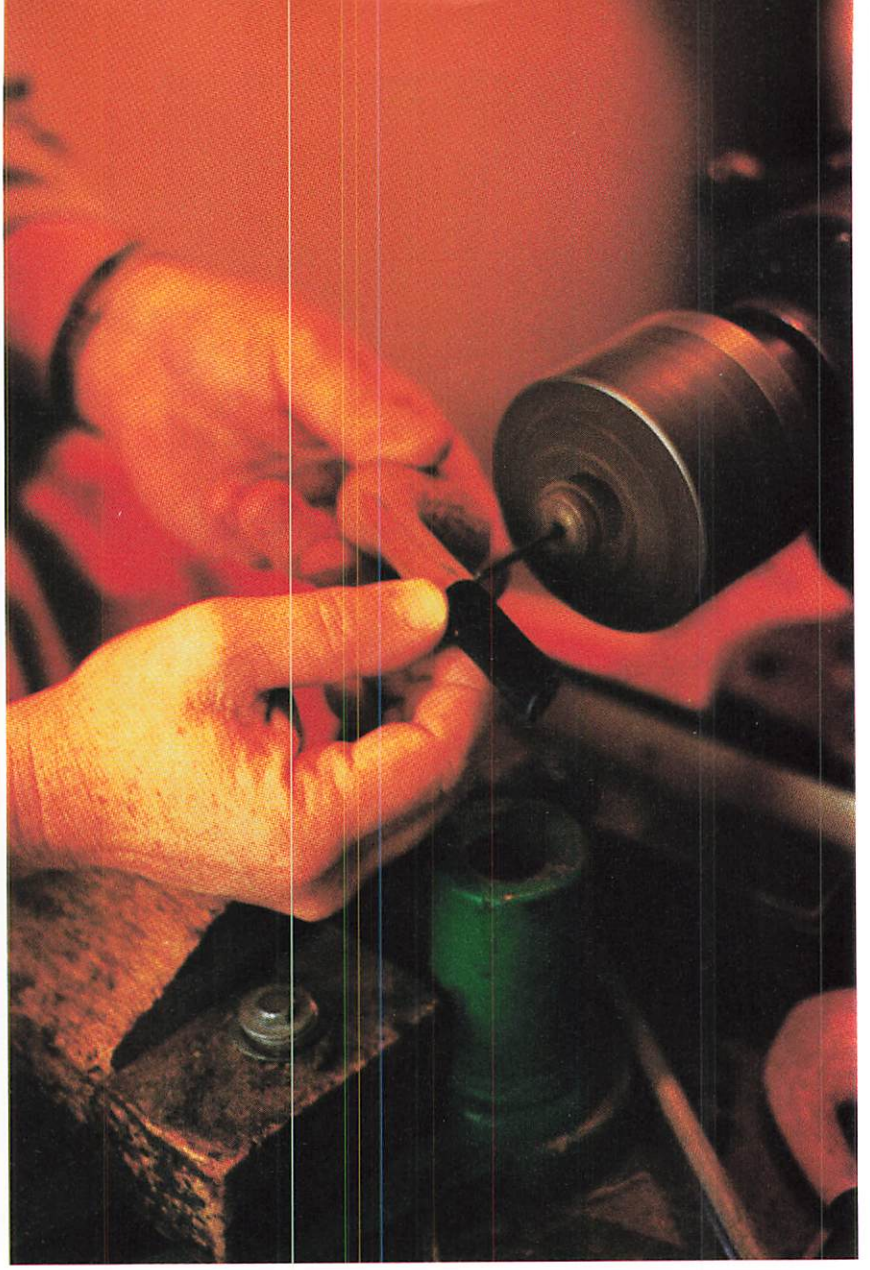
His mentors laughed when he presented the pipe. It likely wasn't the first miniature briar pipe they'd seen in their days of making pipes. However, when he put a few flakes of tobacco in the bowl, lit it and began puffing on the pipe, they accepted his work.

Taylor was now one of the Dunhill pipemakers. In fact, he recalls now that he was the last Dunhill apprentice to be taken through the entire process. "Apprentices today are taught one step of the pipemaking process," Taylor says. "No

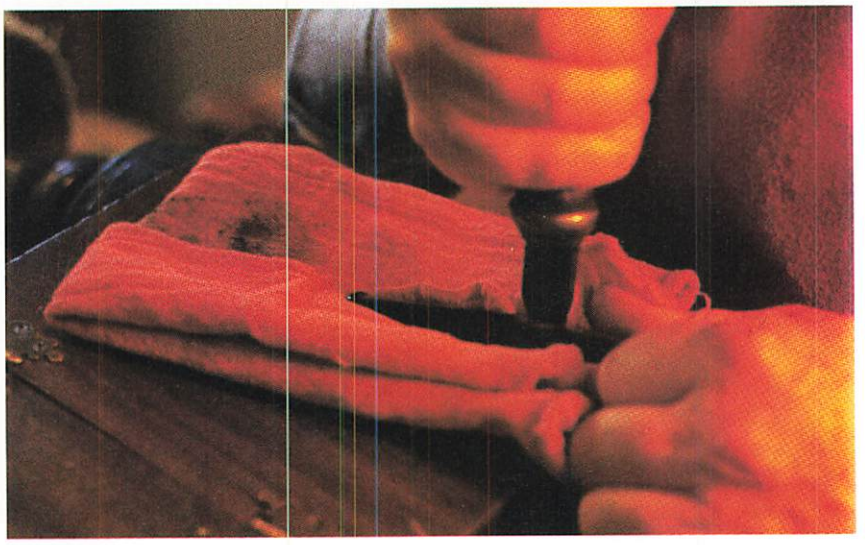








The bit is formed as a unit with the pipe. Creating an attractive, textured surface is a skill requiring practice. Many steps of sanding and buffing are required before the final stamps are applied.



one person is responsible for making the entire pipe in most places."

There was one bit of satisfaction the apprentice got out of suffering through the rigors of his mentors, Taylor says. "You could have any item you desired from the work area of the person that trained you—their bench, a tool, whatever," he says, smiling slightly. "And they had to give it to you."

He chose some handmade tools that one of the gentlemen had made. "And I still have them with me in everyday use in my factory," he says.

Taylor pauses from his story to stamp a pipe for a collector. "Oh yes, this was one of my pipes," he says, smiling.

"But how can you tell your pipe from another carver's pipe at Ashton?" one onlooker queries.

"Oh, little things I do in the process make my pipes slightly different from other Ashtons," he says, smiling again.

He finds the appropriate stamps for the pipe, warms them over an oil lamp and presses the handstamp firmly into the bottom of the shank. Laying the final stamp down, Taylor inspects his work, nods and hands it back over to the owner. "There you go. Thanks, and enjoy the pipe," he says.

"No. Thank you for personalizing it. It's one of my favorite pipes," the collector says as he walks away, looking down at the new nomenclature.

Taylor gets back to the task at hand—walking through the processes of making an Ashton pipe. He places a very fine "finishing sandpaper" disc on the machine wheel and proceeds to smooth out some of the shapes of the pipe.

"This is such a fine grade that you can't mess up the pipe—you really can't go wrong with it," Taylor says, downplaying the work he does with such ease. "Oh, I bet we could foul it up," one observer calls out from the rear of the crowd. Another chimes in, "I was just thinking the same thing." Everyone, including Taylor, laughs at these comments.

After working many years at Dunhill, Taylor went up through the ranks of the company, he says. He worked in product development and eventually worked in management for the firm.

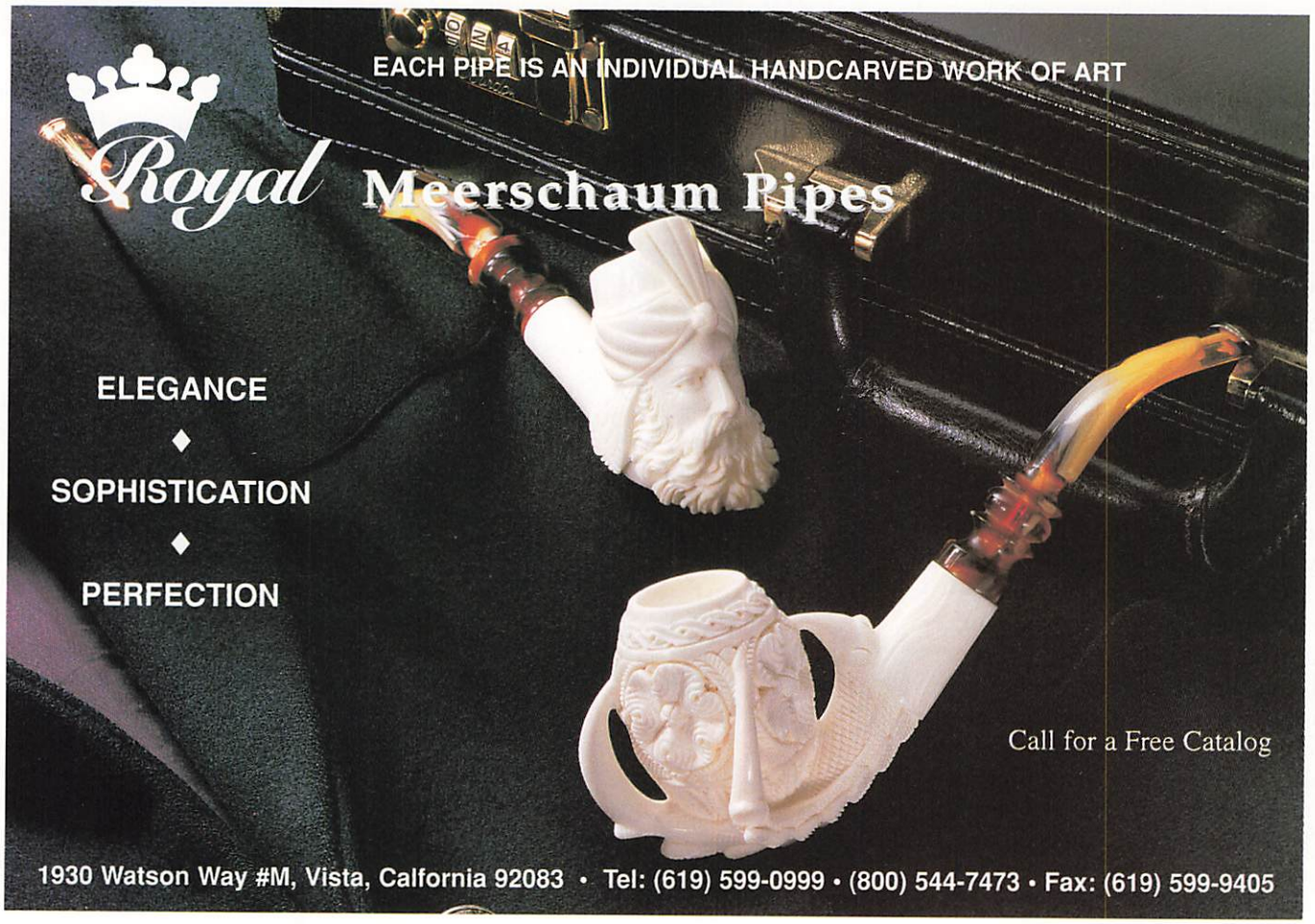
Then, Taylor recalls, when the company's sales began to drop, upper management asked Taylor what he thought should be done to bolster sales. "My answer was simple: Educate the people who are buying the pipes," Taylor recalls.

"I still believe that education is the most vital thing we can do to increase pipe sales," he says.

"We took the bench on the road. It's been around the world, and here I am today with the same bench," he says. "This was a fantastic experience for me. I was able to leave the factory and visit with the smokers from all over the world—and they have all been a true delight."

However, Taylor says it was this traveling that ultimately led to his spinning off and creating his own company. It was in 1983, Taylor recalls, that he began making pipes on his own in a workshop at his home.

With only himself and another pipemaker, Taylor admits he doesn't get to travel to pipe shows as much as he would like. "I do have to find a bit of time to make a few of these pipes," he says. "Otherwise, I wouldn't be in the business too long." *P&T*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Pub Essence

Smoking tolerance dovetails with fine dining at Charlotte's Sir Edmond Halley's

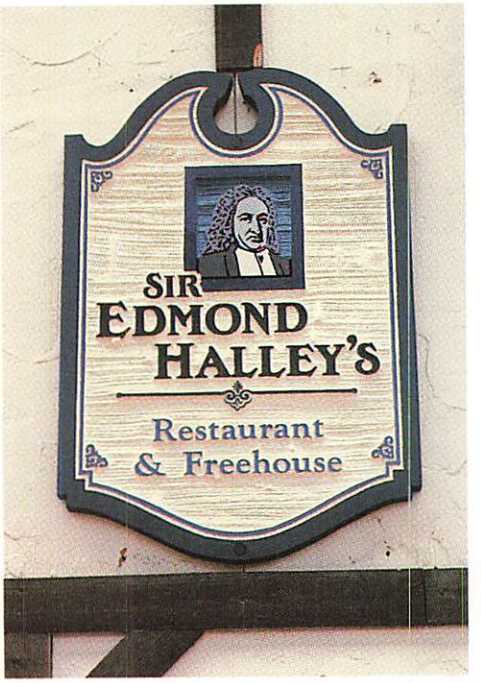
by Larry O'Connor

The backside of an aging shopping center, miles from trendy Uptown, under a walkway leading to a moderate income apartment complex—not the sort of place you'd expect to find one of a bustling city's best new restaurants. But you'd be wrong.

"High traffic flow is not exactly what drives our business," quips Tobin McAfee, chef and co-owner of Sir Edmond Halley's, an English-style pub and eatery in Charlotte, North Carolina. But if the location isn't the kind that sane restaurateurs would fight over, it has hardly hindered Sir Edmond's. In its first six months, the pub—named after the 17th and 18th century English astronomer for whom Halley's Comet is also named—has garnered rave reviews and, more important, a loyal, thriving customer base.

The secrets of success? A relatively authentic European pub ambience, fantastic food, a congenial staff and last—but certainly not least—a very benevolent attitude toward smokers of pipes and cigars.

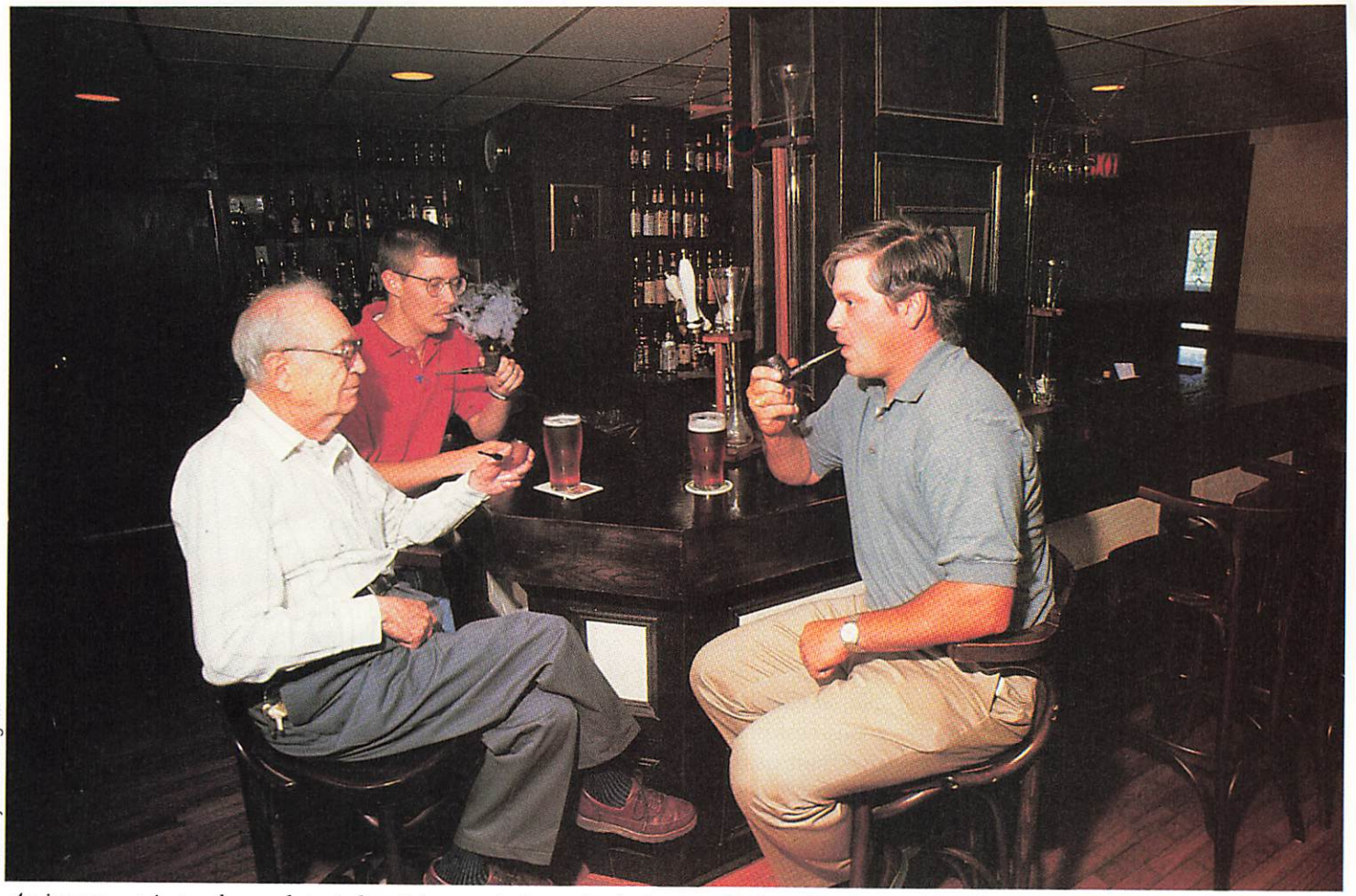
"People enjoy a really good meal here," says McAfee. "And they can have really nice drinks. And then they go for the cigar or pipe, which tops off the whole dining experience. That after-dinner smoke has been an integral part of the fine dining experience for centuries."



Sir Edmond's is able to accommodate the wishes of both smoking and nonsmoking customers in part because of the restaurant's layout. On entering Sir Edmond's, guests encounter a fairly large, wraparound, dark wood bar that offers a nice selection of single malt whiskeys and an outstanding selection of imported drafts, including Guinness, Bass, Watney's and Whitbread.

The kitchen is situated behind the bar area. And the main dining area constitutes the remainder of Sir Edmond's main level. There is a smoking section, but only for cigarettes. After 10 p.m. cigars and pipes are allowed anywhere in the restaurant. Before then? Not to worry. A couple of short steps up from the bar area and a visitor finds himself in Sir Edmond's "pub room," reserved for pipe and cigar smokers and the smoke-tolerant. The pub room has a half-dozen wood tables (the large oval one in the center is a regular venue for small meetings of The Carolina Briar Friars) and several dart boards. It is decorated with advertising placards of various European brews and tabletop graffiti. No ferns allowed.

McAfee says the restaurant receives very few complaints from its nonsmoking customers. Part of the reason is the restau-



Photos by Bob Padgett

An investment in two heavy-duty, industrial strength electronic air cleaners eliminated most complaints from nonsmoking customers.

rant's $3,400 investment in two heavy-duty Honeywell electronic air cleaners with carbon filters and ionizers. The larger of the two was installed in the pub room and is designed to cleanse the air in a space up to 1,000 square feet, a much larger area than the pub room. "They are totally industrial strength. We went for overkill," says McAfee.

Sir Edmond's offers its smokers a good selection of quality cigars from its humidor, provided and stocked by nearby McCranie's Pipe Shop. "They've been our tobacco guru and coach and kept us from making mistakes," says McAfee.

Sir Edmond's normally has 35 to 40 cigar smokers a night, and a smaller number of pipe smokers, says McAfee. And the pub sells from 65 to 100 cigars a week. The real incentive for the restaurant is not cigar sales, but increased cognac and food purchases, he says. "The investment has already paid for itself 10 times over."

But man—or woman—does not live by tobacco alone. And Sir Edmond's menu offers an eclectic mix of standard pub grub—fish and chips, shepherd's pie, and club and turkey sandwiches, etc.—plus more artsy bistro-style entrees, such as grilled sushi, lobster tail with salmon cakes, venison burgers, and grilled mozzarella and pesto sandwiches.

The restaurant's unlikely "signature" entree, however, is its absolutely splendid ostrich meatloaf. "It's the same old recipe as everybody's mother's meatloaf," says McAfee. Ketchup, whole grain mustard, onions, carrots, thyme, oregano, black pepper, a little bit of tabasco sauce and a little bit of milk. And the loaf is smothered in a tasty sauce of clarified chicken stock, thickened with cornstarch and flavored with a touch of honey and fresh sage. Another heavy dash of black pepper lends a sinus-clearing zing to the meal.

McAfee and his two fellow chefs—Bill Walker and Angelo Gilliam—form something of a local who's who of culinary arts. All three are longtime award-winning artisans, well-schooled in their craft. And in its first half year, Sir Edmond Halley's is already winning awards, including the "Best of the Best of Charlotte" award for best entree (the ostrich meatloaf), the critics choice award from *Creative Loafing* magazine, and *Charlotte's Best* magazine honors as the best new restaurant.

Despite its well-earned accolades and trendy menu, Sir Edmond's prices are surprisingly moderate. Lunch entrees are certainly some of the best deals in town, ranging from $5 to $7. And dinner checks are usually in the very reasonable neighborhood of $20, says McAfee.

While a democratic tolerance of pipes and cigars has clearly been beneficial to the bottom line, it also dovetails nicely with the restaurant's traditional pub ambience. "Everybody who comes in here pretty much knows everybody else. And if they don't, they're introduced," says McAfee.

Sir Edmond's was designed for tradition and comfort, says McAfee. "And a lot of our customers are cigar-smoking men and women. I don't know if it is truly a 'trend,' because I think pipes and cigars, not cigarettes, are the true smokes. They have real flavor. They're the real thing."

McAfee has smoked an occasional pipe. Nowadays he and his partners are avid cigar smokers. "Cigar and pipe smoke is not just something we put up with. We like the smell." *P&T*

Charlotte Smokes

Smart restaurant owners are learning civility to smokers is good business

Two hundred and five years ago George Washington visited Charlotte, North Carolina—and left unimpressed. The nation's first president supposedly characterized Charlotte as a "trifling place." But if that sleepy southern town once had little to attract princes or presidents, it is now one of the vibrant New South's most thriving cities.

The 1990s version of Charlotte boasts a population of about 465,000, a striking skyline with sky-scraping office buildings, sports arenas and an 850,000-square-foot convention center that covers four city blocks.

Business men and women know Charlotte as the nation's second largest financial center, with headquarters or branch offices of 385 Fortune 500 companies. More than 300 foreign firms have operations in the so-called Queen City. Charlotte no longer trifles.

Visitors will find an interesting assortment of museums, amusement parks, gardens, shopping malls and quiet neighborhoods. And with two major-league sports franchises—the Carolina Panthers of the NFL and the Charlotte Hornets of the NBA—minor-league baseball and soccer, a PGA Senior Tour stop and the Charlotte Motor Speedway, sports fans visiting the area have no reason to suffer withdrawal symptoms.

Despite North Carolina's close ties to the tobacco industry, pipe smokers visiting its largest city may still suffer the slings and arrows of outrageous stupidity at the hands of smoking-intolerant innkeepers and restaurants. But local smokers say a growing number of Charlotte's service industry establishments are adopting friendlier attitudes toward pipes and cigars. The smart ones have realized that civility toward pipe and cigar lovers is not just good manners. It's also good business.

Smoking policies even at smoke-friendly establishments vary. Some allow table-side smoking. Others have lounges or smoking parlors. We suggest you call first, in Charlotte or elsewhere. But for a good meal or libations in a pipe-friendly environment, Charlotte-area pipe smokers recommend the following:

Morton's Steakhouse (227 W. Trade Street; 333.2602). What's the pewter pig that forms the oil lamp that illuminates the tables at Morton's grinning about? Might it be Morton's open-minded, no-holds-barred attitude toward cigars and pipes. Or is it that pork is not on the menu. Maybe he just thinks watching hungry diners devour hunks of beef the size of Rhode Island is kind of funny. Be that as it may, beef lovers will find dinner at the Chicago-based chain a memorable, if somewhat costly, event. We found the 16-ounce rib eye ($23.95) sufficient to allay our hunger pains momentarily. But those with less petite appetites might want to engage the 20-ounce New York Strip Sirloin ($29.95) or the 24-ounce Porterhouse ($29.95). Remember to bring enough cash to cover your baked potato ($4) and mineral water ($3). If you're still undaunted, you might even want to take home the Pewter Porky for just $69 more.

The Townhouse Restaurant (1011 Providence Rd.; 335.1546). Our feeling is that any restaurant pretentious enough to have peach-colored tablecloths better have the kitchen to back it up. The Townhouse meets the challenge. For my own personal taste, the raw oysters topped with barbecued antelope sausage appeared to be an excursion into culinary barbarism. But the exquisite memory of spinach salad with roasted red pepper and sauteed goat cheese helped to lessen the trauma.

Atlantic Beer & Ice (330 N. Tryon St.; 339.0566). This mammoth three-floor, red-brick establishment near the city's center is a popular hangout for Charlotte's young and not-so-young urban professionals. Atlantic Beer & Ice has a jazz cabaret in the basement, and dining rooms and main bar on the ground floor. Cigar and pipe smokers can head upstairs to shoot pool on vintage pocket billiard tables or partake of fine offerings of single malt scotch. A variety of cigars are available and *P&T* is told pipe tobacco may be available soon.

Park Hotel (2200 Rexford Rd.; 364.8220). The smoker's lounge at the elegant Park Hotel is a testament to its management's understanding of the hospitality business. Adjacent to the main dining room and piano bar, this cozy parlor is comfortably appointed with overstuffed couches and armchairs. A marble fireplace is an additional homey touch.

The Pewter Rose (1820 South Blvd.; 332.8149). This popular eatery, decorated with a mix of antiques and post-modern kitsch, can be found in the trendy Dilworth area. The Pewter Rose has it all. A comfy, well-stocked smoker's bar downstairs. A wrought iron balcony upstairs. A reputation for some of the best food in town. And a maitre d' snooty enough to make it almost not worth our effort.

Other recommended spots: Sir Edmond Halley's (see feature on page 26), Villa Antonio, Alston's Restaurant, The Epicurean, The Lamplighter, H. Dundee's Steakhouse and the Mimosa Grill with its outdoor dining option. *—L.O.*

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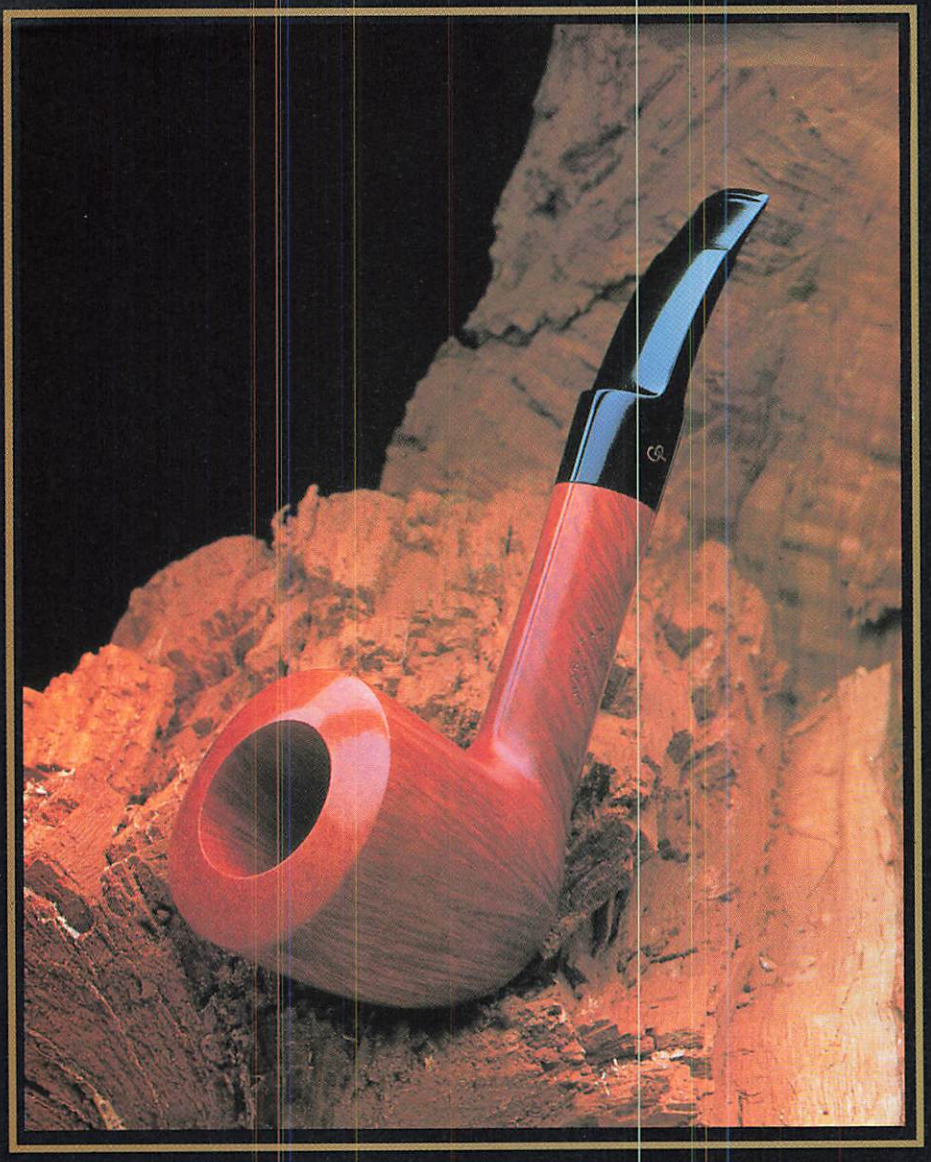

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Unexpected Treasures

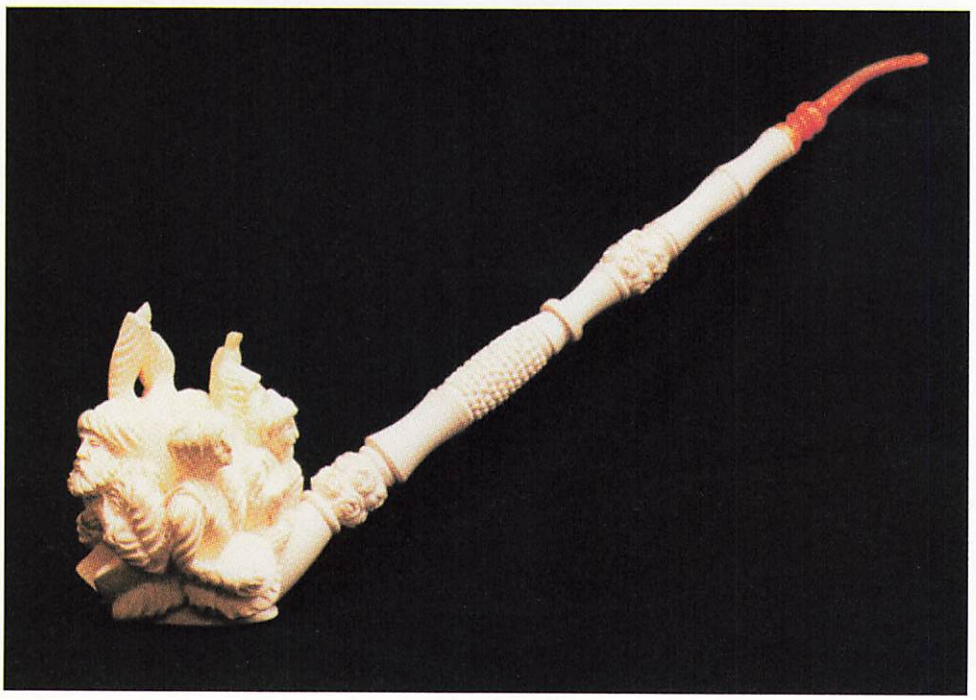
Seven beautifully carved meerschaums make a delightful addition to North Carolina tobacco museum

by Larry O'Connor

As guests of the Duke Homestead State Historic Site in Durham, North Carolina, make the rounds of the historic site's tobacco museum they come to a halt before a display case with very special contents. Their eyes widen and are held captive for a few fleeting minutes by seven finely carved meerschaum pipes. The stunning meerschaums depict a variety of scenes with Indian scouts, a locomotive, Roman warriors, and Turkish dancers and musicians.

Amidst antique cigarette vending machines, a replica of the Liberty Bell constructed of tobacco leaves, tobacco tins, advertising placards, a tobacco press and numerous other tobacco industry artifacts, the elegant meerschaums seem somehow out of place. But no one minds.

"They're definitely a showstopper," says Marian Inabinet, Duke Homestead's curator. But they're also an "anomaly" at the industry-oriented museum. The museum's collection primarily focuses on the history of bright leaf tobacco in North Carolina, the mechanization of cigarette manufacturing and the Duke family of Durham—true pioneers of the modern tobacco trade.

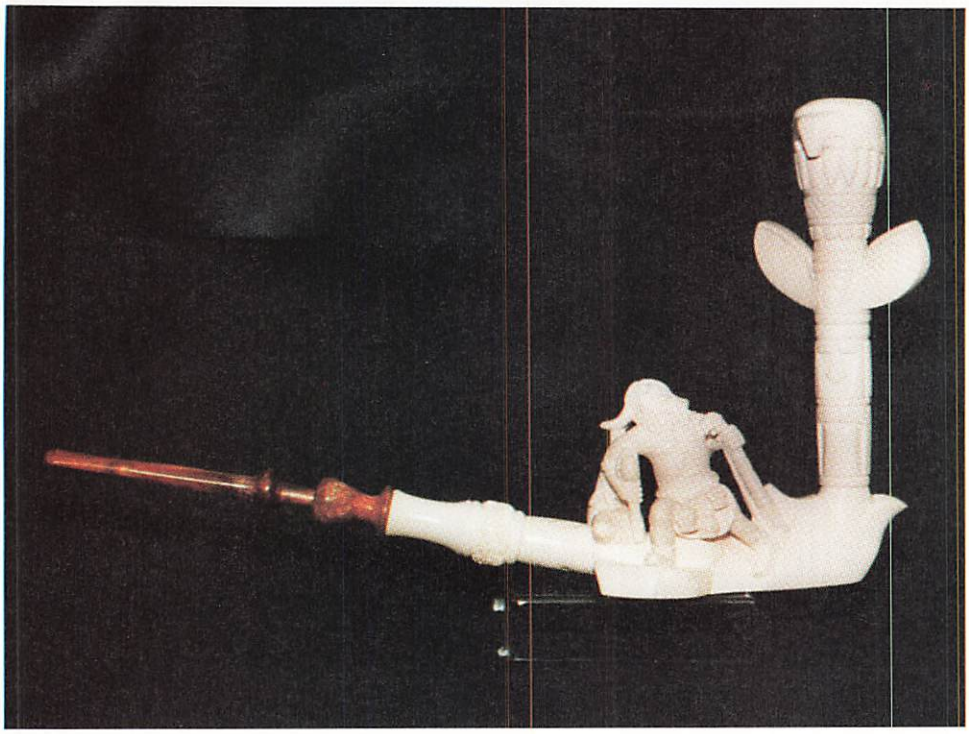


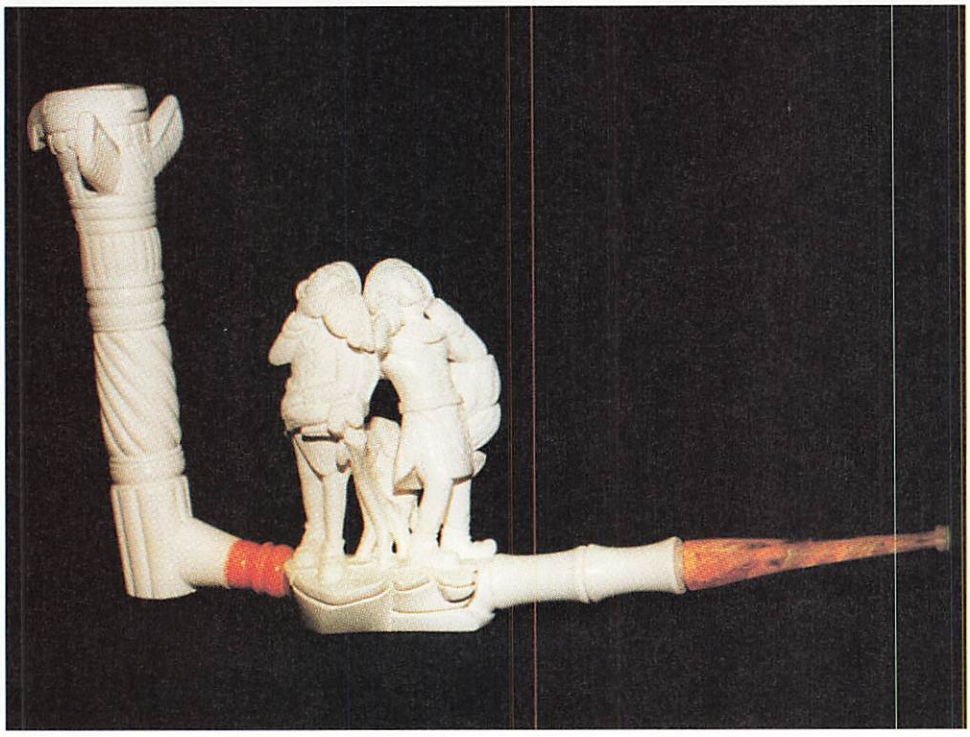
The meerschaums come from an altogether different and more ethereal realm. But perfect fit or not, the seven luminescent pipes cry out for attention. And they've proved one of the museum's most popular exhibits since their donation two years ago.

The centerpiece of the exhibit is "Family On Ride In Carriage" by Turkish carver Kadir Baysal. The impressive 20-inch-long, 3-inch-wide and 9-inch-high pipe depicts a Turkish gentleman, his wife and driver riding in a carriage drawn by two horses.

Baysal crafted the pipe circa 1980 with painstaking detail as evidenced in the gentleman's bejeweled turban, the grain of his beard and of the horses' tails, as well as in the intricate interlacing of the reins and the lifelike visages of the three human forms. The carriage straddles the pipe's lengthy shaft, while the horses appear on either side of the bowl. The stem is ornamented with floral and acinar patterns and fitted with an amber mouthpiece.

Another Baysal creation, nearly as large as "Family On Ride," depicts the classical love scene between Antony and Cleopatra. The marvelous pipe shows the lacteal Egyptian beauty reclining on a pallet and staring into the void. *Au naturel* save her headdress, the Queen of the Nile unobtrusively holds the head of a poison-





The seven meerschaum pipes stop traffic as visitors tour the Duke Homestead State Historical Site. The pipe on page 31 depicts five holy men, by Ismaih Ozel. On page 33 appears his Roman centurian with his piercing eyes. Ozel's locomotive, on page 35, is a hit with young people of all ages. Also on pages 32-33 are two creations by Kadir Baysal--"Family Ride in Carriage" and "Antony and Cleopatra." Above are pictures of two pipes sculpted by M.Bassal— medicine man performing a ritual, top, and Indian scouts.

ous asp in her right hand. Seated beside Cleopatra and holding her outstretched left hand in his is Roman general Marc Antony wearing a helmet, light mail and a short tunic.

The exhibit also includes three pipes by another master carver, Ismail "The Artist" Ozel. The most prized, a 16½-inch-long pipe, features a large, finely chiseled bowl in the likeness of an anonymous Roman centurion with piercing eyes and a prominent Romanesque nose. The warrior is flanked by two mounted soldiers carrying shields.

Another Ozel pipe, more interesting thematically than the "Roman Warriors" but not as masterfully carved, draws heavily on Turkish folklore. Five holy men with beards and flowing garb surround the pipe's bowl. One, perched at the bowl's front, reads from the Koran, while two others to his left play musical instruments. Opposite the musicians are two whirling dervishes—Muslim ascetics who express their religious rapture in wildly exuberant dance.

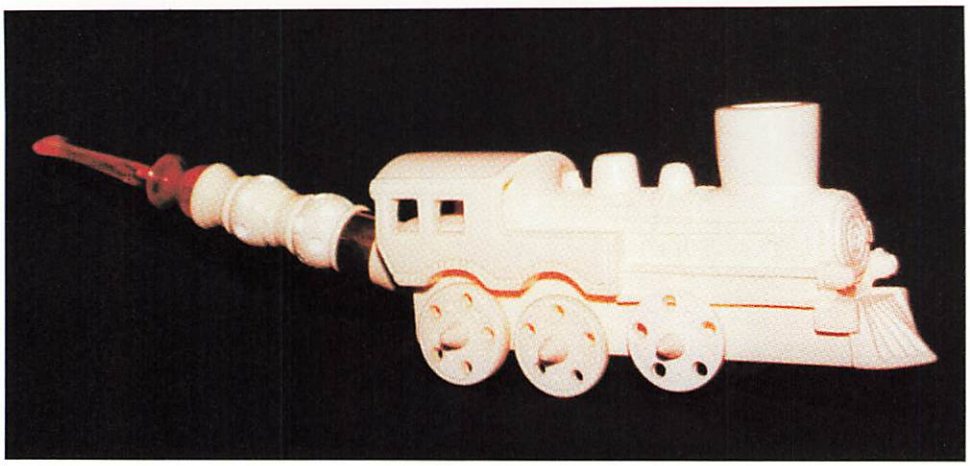
The third Ozel piece, surely a delight for the museum's young visitors, is a charmingly toylike depiction of the Orient Express, the famed locomotive that ran for nearly a century (until 1977) between Paris and Istanbul.

Two somewhat smaller pipes, 11 and 12 inches long, by M. Bassal round out the pipe exhibit. The two Bassal pipes have American Indian themes, the motif of much of the carver's work. The larger pipe shows a medicine man performing a ritual in front of a totem pole. The smaller has two very lost-looking Indian scouts standing in woods near another totem pole.

The seven pipes, all carved in the 1970s and 1980s, are good examples of Turkish craftsmanship of the period, says Irving Korn, the former owner of Royal Meerschaum Pipe Company, who imported the pipes. It is currently harder to get such detailed meerschaum without commissioning the carver beforehand, says Korn.

The museum's meerschaums were purchased from Royal Meerschaum by a now-deceased Lockheed executive. Korn appraised the entire set at about $30,000, with the value of "Family On Ride In Carriage" topping the list at $12,500. Korn appraised hundreds of meerschaum pipes during his career at Royal Meerschaum.

The two most expensive modern meerschaums of which Korn is aware are



valued at $20,000 and $30,000. Pipe appraisals are normally used for insurance and IRS dealings, and are based on a combination of factors, including what it cost in Turkey, its selling price here, and what it would cost to duplicate. "Then you catch a happy medium," says Korn.

Another important factor is the size of a pipe. An untouched block of meerschaum large enough for one of the museum's bigger pipes might cost around $1,000, he says. "It's just like a diamond: the bigger it gets, the more valuable it is."

How much work the artist put into the creation is another factor. But it's more a question of how much detail is present than of how much time the process took, Korn says. "A lot of people ask how long the artist worked on a piece. And there's no answer to the question really, because they never pick up a piece of meerschaum and work on it from start to finish. They do a little work on this one and put it away and do a little work on that one."

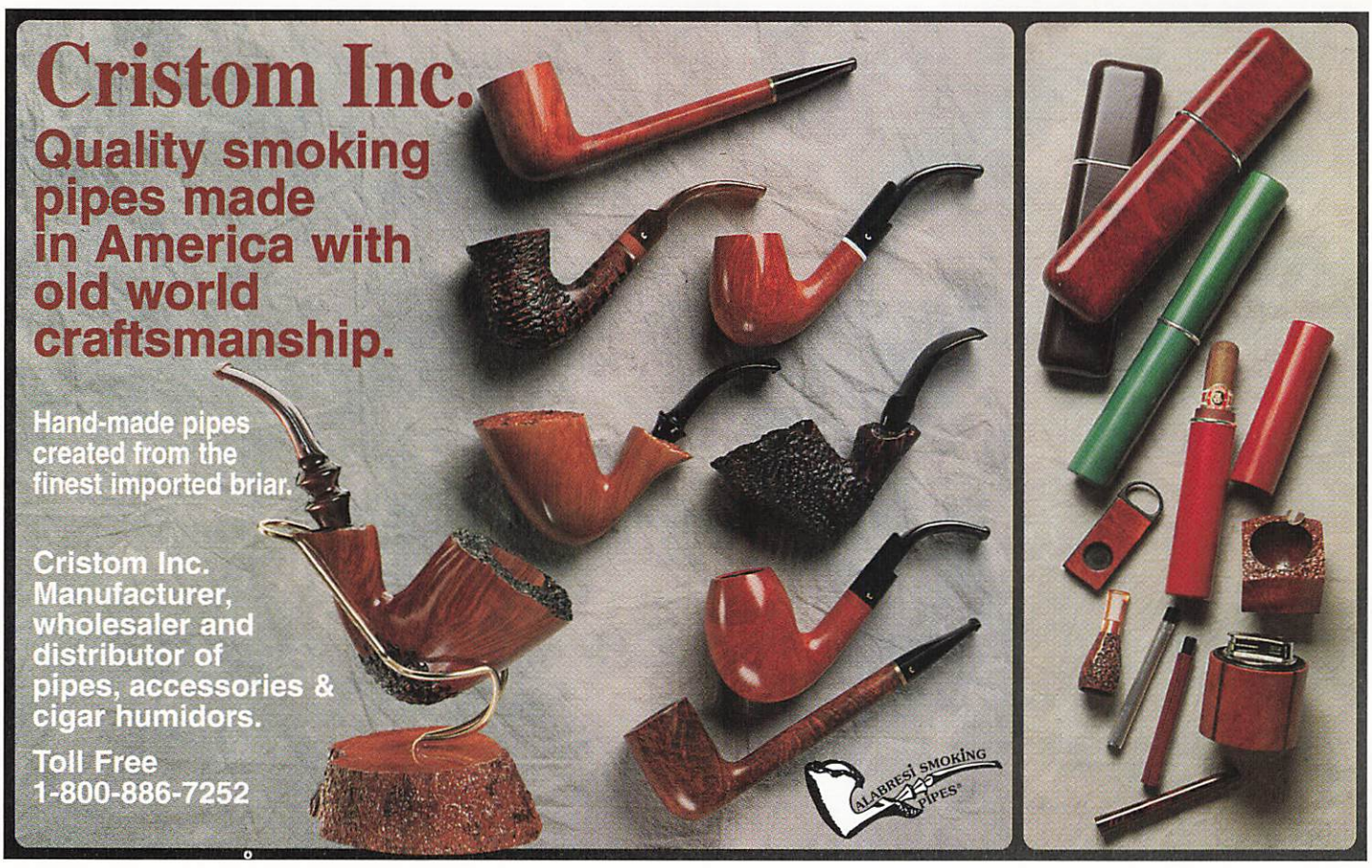
Over a six-month period, a skilled craftsman might work on three or four large, highly-detailed pipes and numerous smaller, more "commercial" ones, he says.

The three artists whose work appears at the Duke Homestead museum are from Eskisehir, a town not far from the Turkish meerschaum mines, where most meerschaum carvers live. And all three were among the top echelon of master carvers, says Korn.

The seven pipes came to the museum a welcome, and totally unexpected, donation by an heir of the original owner. As with many works of art, the pipes are not without quirks. The mounted soldiers in "Roman Warriors," for example, seem to be wearing trousers and sit in jockeylike positions, while the horses are fitted with what look like Western-style stirrups. And both of Baysal's beautiful pipes are equipped with metal bowl caps in the rather curious form of 19th century Teutonic helmets.

"I guess the carver just had a brainstorm," jokes Korn. *P&T*

The Duke Homestead State Historic Site and Tobacco Museum sits on 22 acres of the original Duke family tobacco farm off I-85 near Durham, North Carolina. Tours of the farm, which still has many of its original structures, are given by the staff. The farm and tobacco museum are open year round. Admission: free. For hours of operation, telephone 919.477.5498.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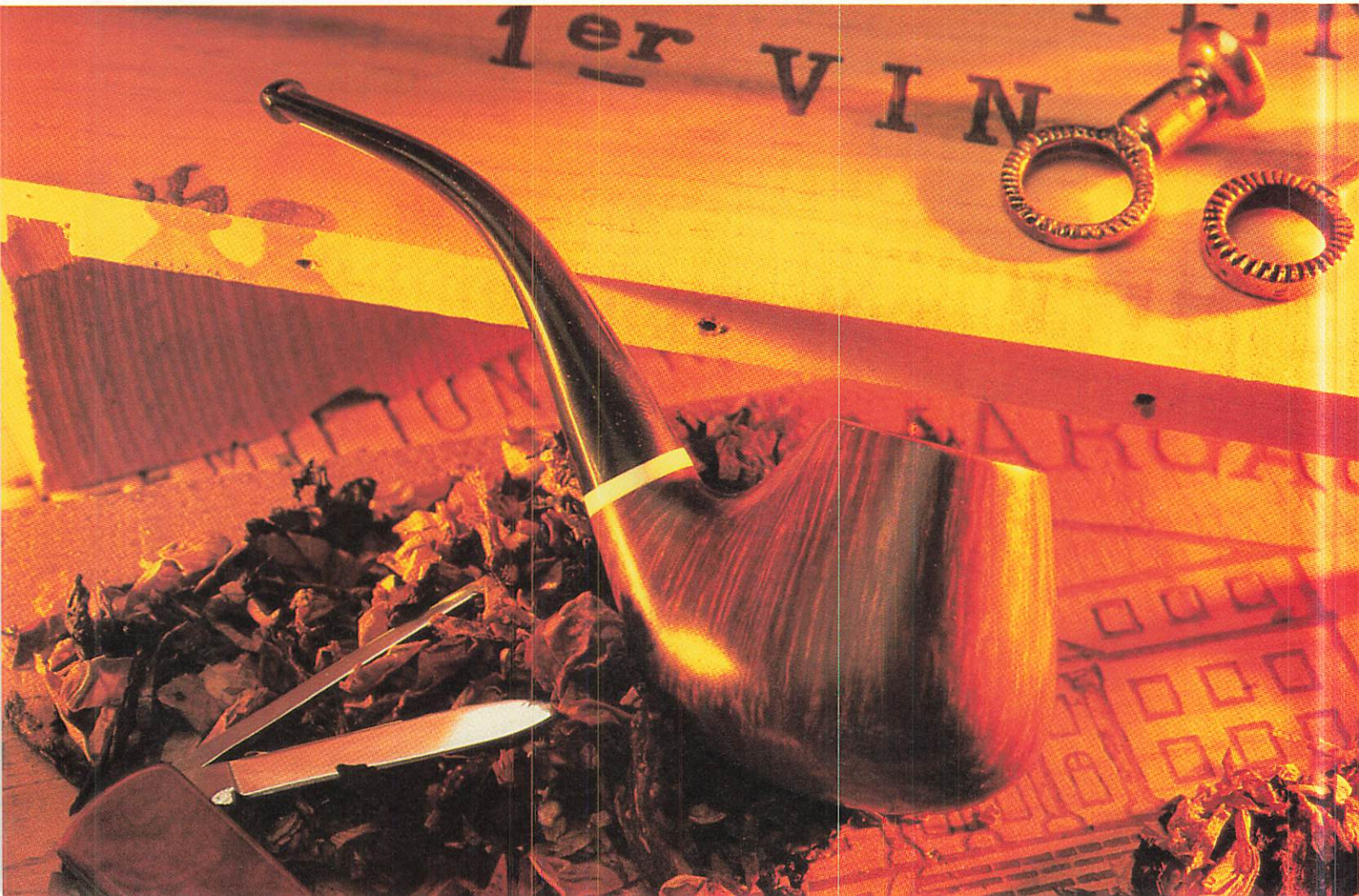
Pipes for Art Lovers

A pipe can be much more than an instrument with which to smoke tobacco. These European pipemakers also strive for perfection in form

written by Thomas Vaterlaus
photos by Tony Baggenstos



A pipe is not always just a pipe. Those made by Swiss Roman Peter and German Heinz Nolte are more than simple smoking instruments. They are collectors' pipes. But not only smoking aesthetes find them hard to resist.

One pipe, illuminated by a halogen spotlight, gleams dark-black, like a Steinway grand piano. Simply, and yet somehow boldly, it flows from the bowl to the mouthpiece, interrupted only by the gleaming white ring of antelope antler where the bowl meets the mouthpiece.

Right beside this showpiece, there is another one in subdued British racing green. When you look at these two magnificent pipes you can easily imagine sitting in front of the fireplace in an English country club—content with yourself and your pipe.

It is strange. The pipes of 30-year-old Roman Peter, which are displayed as works of art in showcases in his workshop in Affoltern am Albis along with non-pipe art, awake a longing. You would like to have one, even if you aren't a smoker. Or you play with the idea of becoming a smoker, because the beauty and perfection of these works of art promise enjoyment. Not an unusual reaction.

A couple of hours further down the road, in Neuenburg-Zienken in South Baden, Germany, around 18 miles north of Basel, 56-year-old Heinz Nolte constructs his pipes.

Two years ago, the trained mechanical engineer made his passion into a profession.

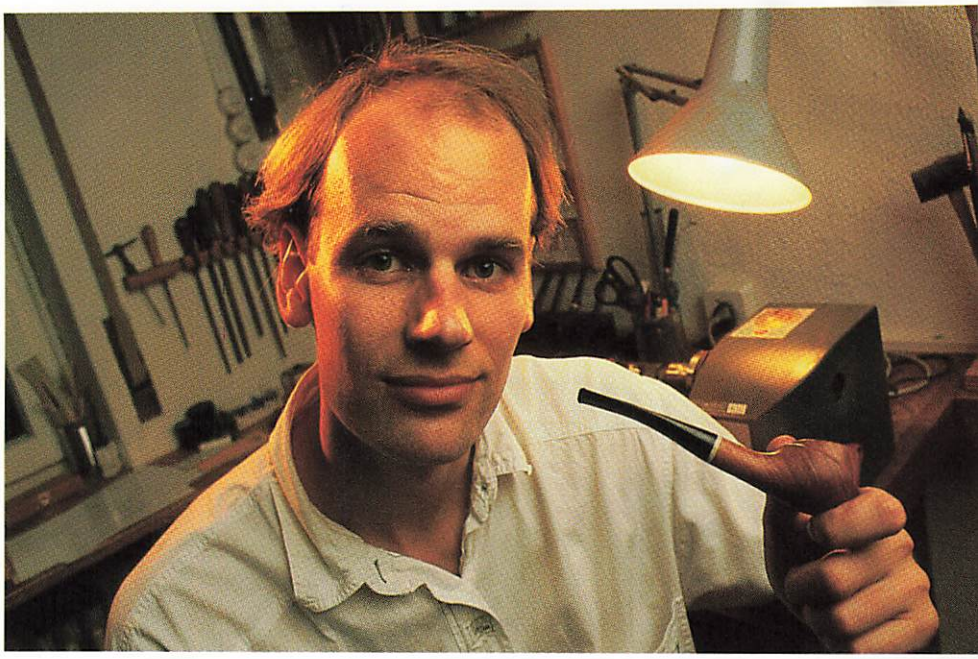
Nolte has never advertised his smoking objects in the village. His pipes did this entirely by themselves. In the process, over a two-year period they have converted around 10 of the 400 residents into pipe smokers.

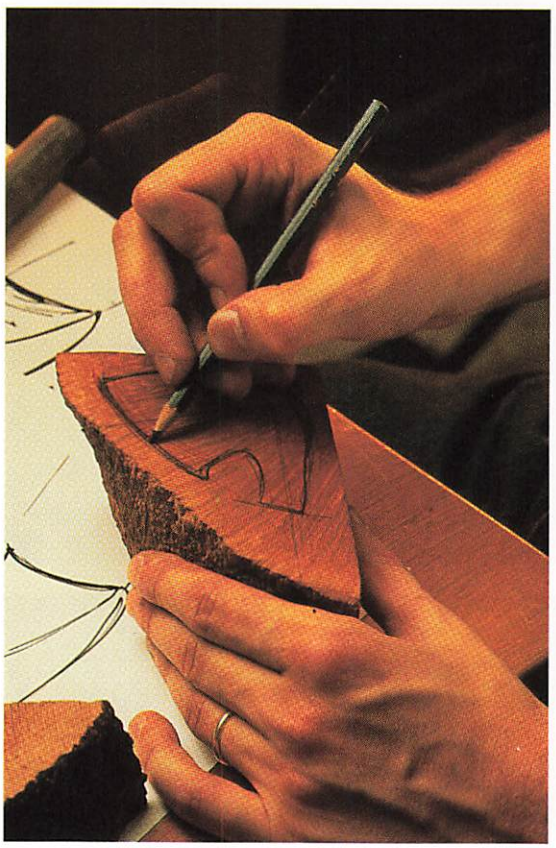
With this percentage increase in pipe smokers, perhaps Neuenburg-Zienken holds—statistically speaking—a peak position percentage in Germany, which hardly pleases the health politicians.

"For them there are only smokers. But cigarette smoking has nothing in common with pipe smoking. If the one stands for addiction, hectic activity and stress, then the other is a ritual of meditative relaxation," says Nolte. One notes that the 10 new pipe smokers do not give Heinz Nolte a stomachache, but, rather, joy.

At the beginning of each good pipe, there is a white heath bush from a Mediterranean country, more specifically the root ball thereof. Serious pipemakers like Roman Peter and Heinz Nolte, as opposed to commercial pipe producers, use only pieces from the outside edge of this root. The wood is densest there. The denser the wood, the more perfect the pipe optically, but also with respect to smoking properties.

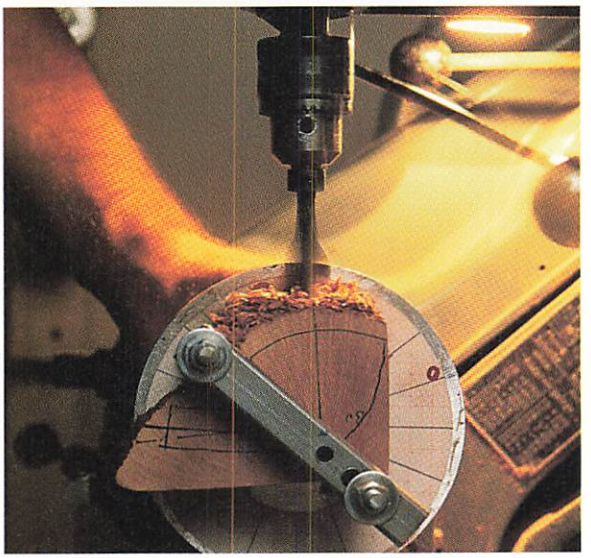
Because edge pieces absorb the condensate better, they deliver smoke from the burning

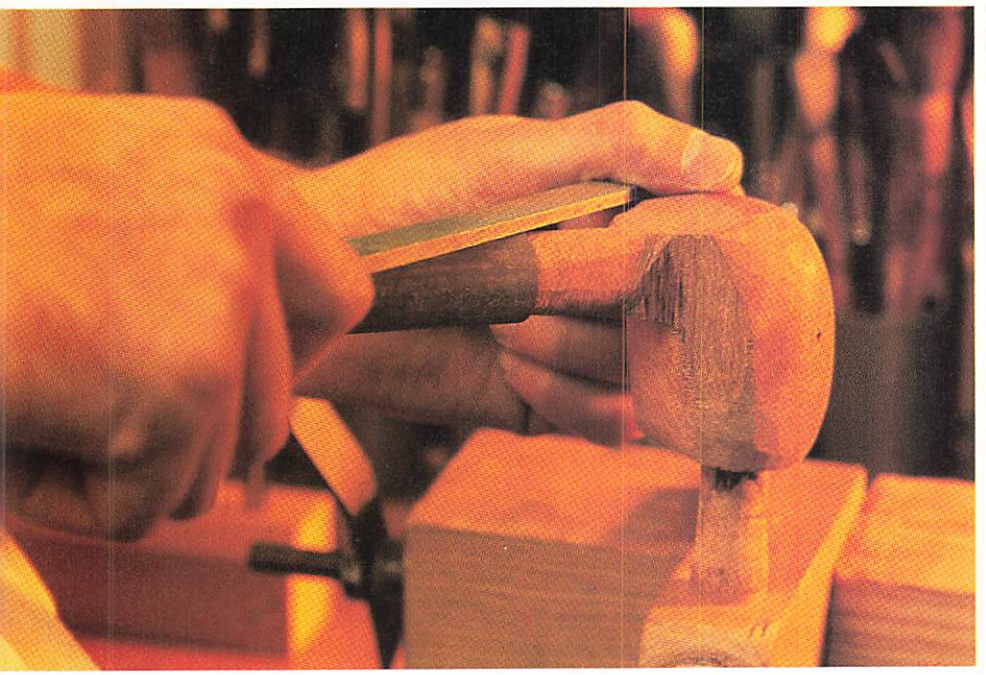




Roman Peter, Switzerland, strives to create beauty in a wide variety of forms. Fortunately for smokers, one of the art forms he practices is pipemaking.

Heinz Nolte, Germany, makes good use of his training as a mechanical engineer in designing the important technical aspects of his pipes.





chamber to the mouth in the best possible way. Nolte freely acknowledges that this wood theory is indeed confirmed by pipe smokers, but cannot be proven scientifically.

On the other hand, it is a fact that each piece of this exterior briar root easily costs between 30 and 50 Swiss francs ($25 to $41). And far from every piece of this briar ultimately produces a pipe.

Only with polishing does the wood reveal whether it has any flaws from grains of sand or damage from vermin. Or perhaps shrinkage cracks. And the pipe also must have a uniform grain. Pipes with a radical grain, so-called straight-grain pipes, are considered to be particularly noble, and cost between 1,000 and 2,000 Swiss francs ($821 to $1,641). "Only every third piece of briarwood becomes a pipe, since I release only the *creme de la creme* under my trademark, R.P.," says Roman Peter.

And what happens to all of the pipes that don't entirely satisfy his requirements? Sometimes he sells pipes that have only minor optical defects, but are otherwise OK, to fans who don't have a lot of money. But they are sold entirely separate from his R.P. collection. However, most of the imperfect pipes end up in the fireplace. The result is expensive firewood that doesn't even burn well. "It is so devilishly hard that it smolders like coal."

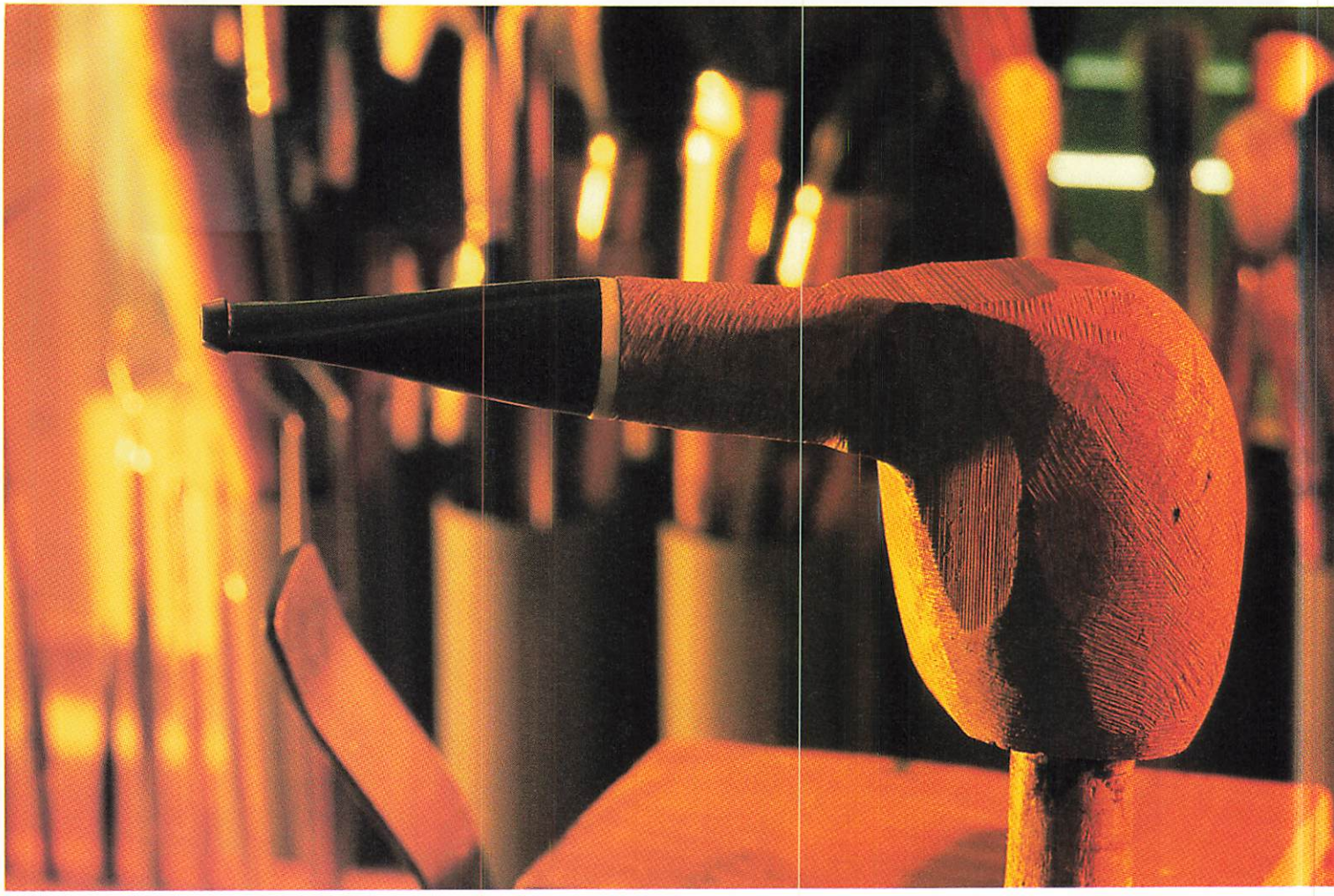
Nothing has grown up in pipemaking like the stories about the choice of briarwood and its preliminary treatment. Some claim the best briar comes from the mountainous interior of Sardinia, where the dry scirocco makes the summer days even hotter and the biting west wind makes the winter even colder. Others see similar qualities in Corsica, Liguria or Calabria.

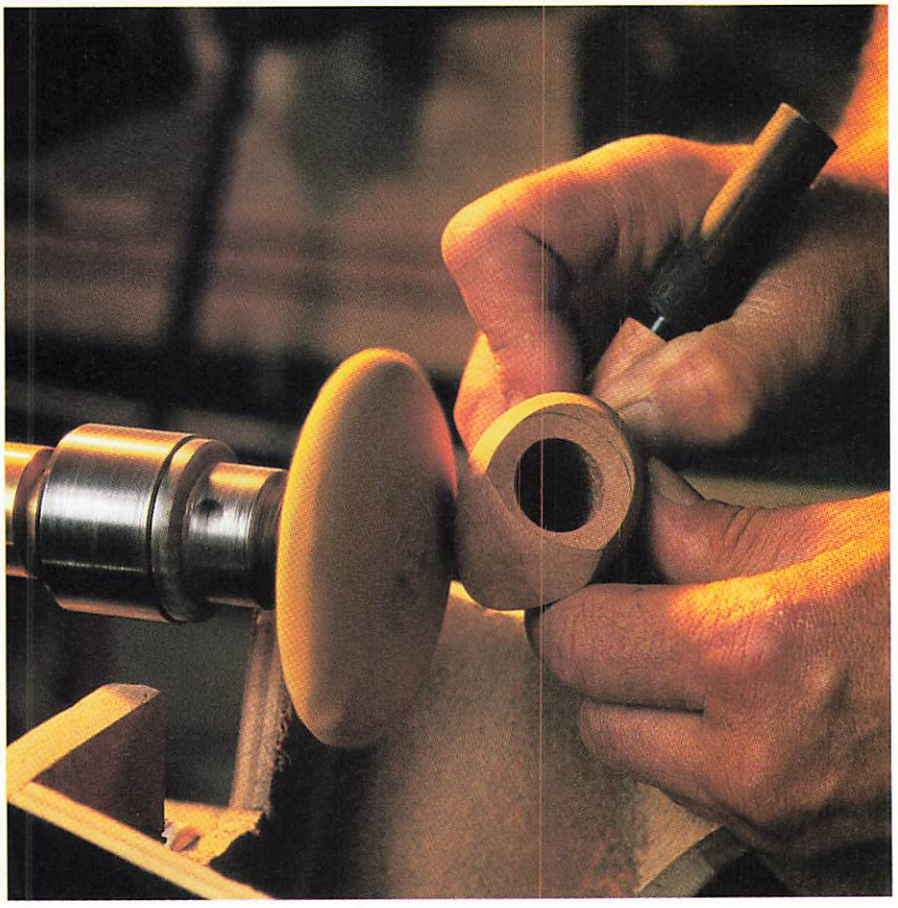
There are said to be pipemakers who have stored their wood for 50 years or more. Most of the time in moist earth. Then the briar roots have to be boiled in a secret brew of herbs so that they lose their tannic acid. Then, dried and stored again.

Heinz Nolte takes off every two years with a trailer in search of suitable briarwood, and finds what he wants mainly in Sardinia and Corsica.

Roman Peter gets his raw material from dealers in southern France and Sardinia, whom he knows personally very well and visits once a year. Indeed, some briarwood suppliers have their own forests, which they also tend. Nevertheless, there is a possibility that good wood can become scarce during the next few decades. As a result, special pipes might become even rarer...and even more expensive.

Already it is said that there are people who buy high quality freehand pipes as investments, like the originals created by Roman Peter and Heinz Nolte. ▶





You can't learn pipemaking in school. There is no standardized training. This is further complicated because all the classic models, such as the billiard or the lovar, have been made commercially by large manufacturers with computer-controlled drilling, cutting and polishing machines for a long time, with only a few minor finishing operations being done by hand.

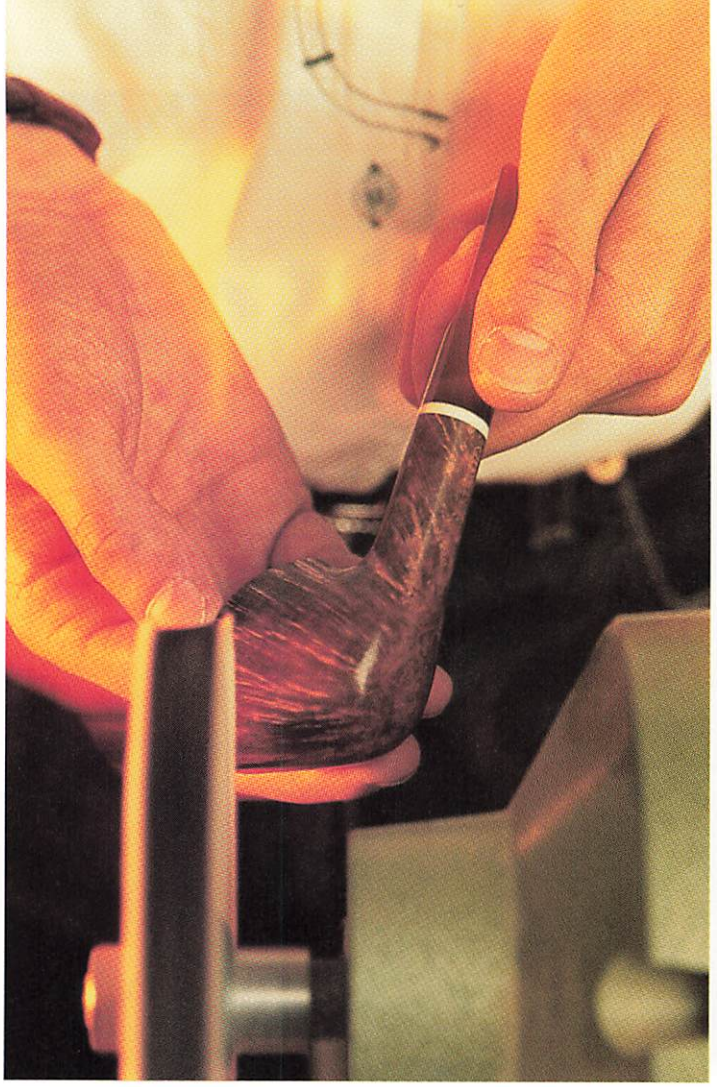
Anyone who would like to make noble freehand pipes like Roman Peter or Heinz Nolte has to feel the calling for it, and have the determination and dedication to turn this calling into an occupation.

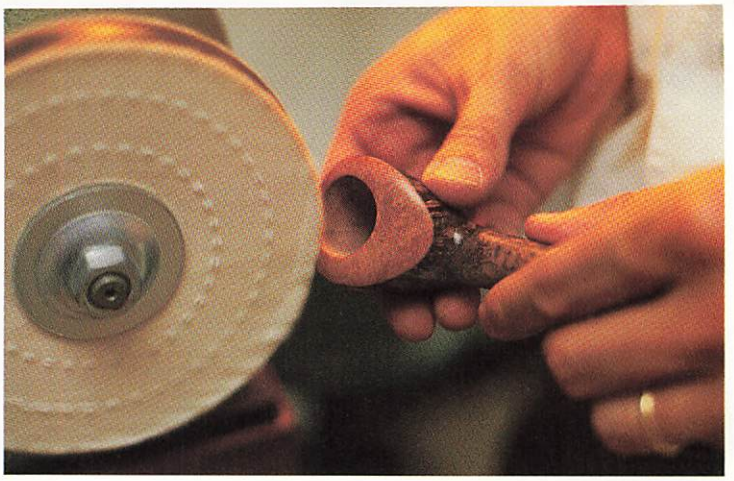
Heinz Nolte makes good use of his training as a mechanical engineer, especially when it is a matter of finding the optimal path for the smoke channel to the respective bowl hole, which is crucial to the later enjoyment of smoking.

Nolte has redesigned the two old lathes in his small workshop for his needs, and has specially made very different tools, such as spoon or step bits.

Roman Peter formerly was an artistic cabinetmaker and restorer, specializing in English and Far Eastern antiquities. As a result, he is a master in handling sandpaper and pumice and at painting and restoration techniques.

Both pipemakers make the mouthpieces for





their originals themselves out of rubber, acrylic or ebonite. The stem and the mouthpiece must appear as if they were cast out of the same mold.

In addition, there are different accessories. In the case of Heinz Nolte, in particular, these are special pipes and ashtrays made of bronze, plus his smoking table lights and pipe holders. Roman Peter converts antique chests, perhaps originally created to hold telescopes or navigational instruments, for the purpose of storing pipes.

Filter or no filter? The opinions of the German and Swiss pipe cultures differ on this question. Germans smoke with filters; the Swiss mostly do without them. The tobacco does taste somewhat better without a filter, but at the same time, the load of nicotine and tar reaching the mouth is greater, says Heinz Nolte.

However, for Roman Peter there is a very decisive argument against filters: "The channel from the combustion chamber to the mouth has to be as uniform as possible, and must, above all, be free. However, a filter always is an obstacle, which causes turbulence and, thus, condensation. Although water collects in the filter, many filter pipes rapidly begin to gurgle. In addition, the concentrated liquid residue of tar and nicotine can clog the wood and make the pipe taste bitter." Therefore, none of Peter's pipes have a filter.

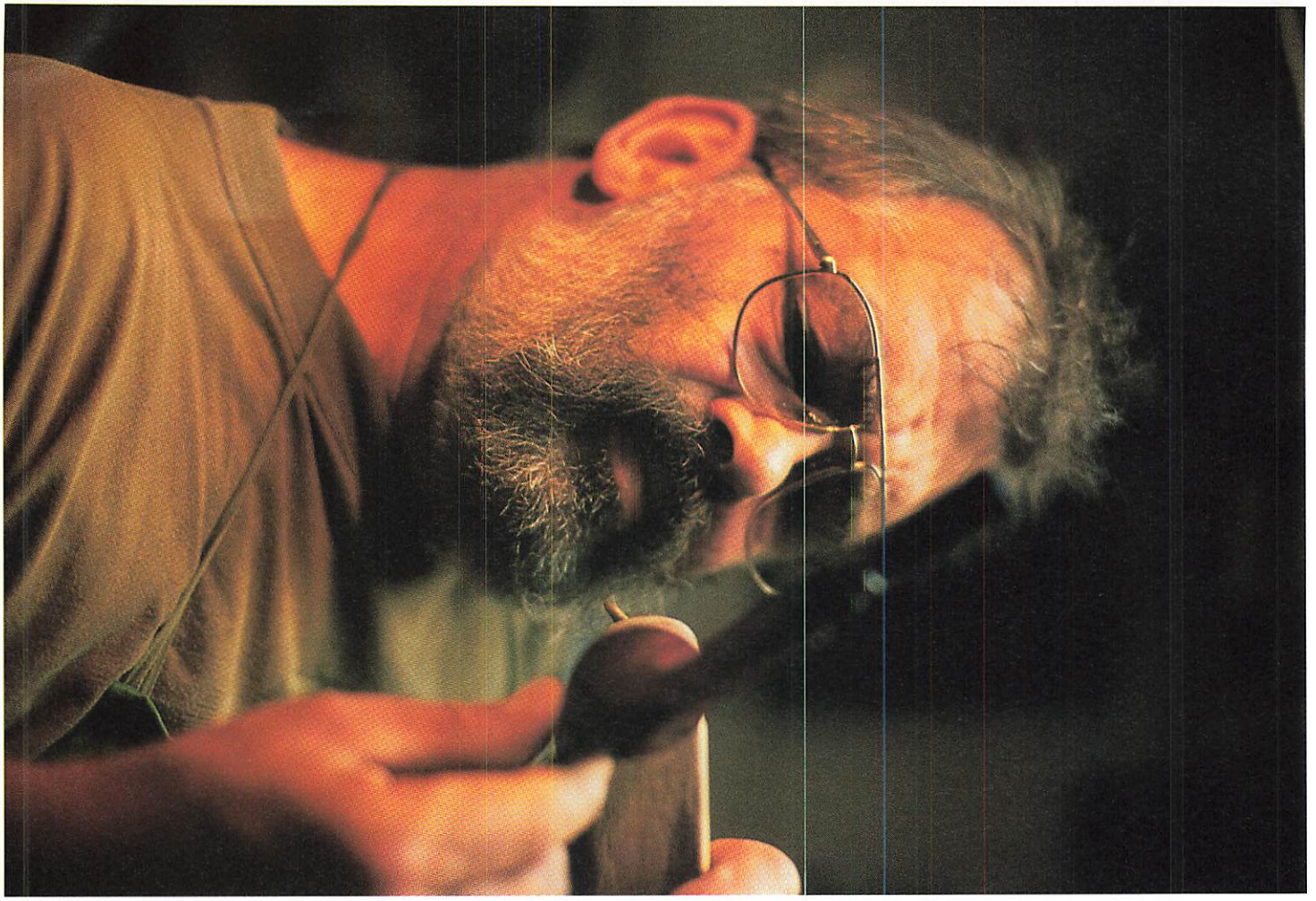
The old but nevertheless often expressed claim of cigar smokers has been that they are the elite of smokers because cigars are made out of pure tobacco leaves. They claim that pipe smokers, on the other hand, fill their pipes with a perfumed brew. However, anyone who visits the workshop of Roman Peter quickly notes that this judgment is undeserved. Instead, the cutting and mixing of pipe tobaccos alone offer material for an entire book.

Every classic pipe country has its own tradition. For the most part Danish, German and American mixtures are sauced; that is, they are placed in a sauce. Depending on time span, they develop an unobtrusive to strong flavor, often with a touch of vanilla, caramel, maple syrup, sherry or whiskey. On the other hand, English and Scottish mixtures are considered to be pure and unadulterated, basic mixtures of Virginia and oriental tobaccos, improved with spicy tobaccos.

To be sure, a law that prohibited former additives in smoking tobaccos was passed in England in 1986. Like many serious pipe smokers, Heinz Nolte and Roman Peter fill their pipes with a blend of individual tobaccos they mix themselves. Both particularly cherish the traditional English style.

In his tobacco business in Affoltern am Albis,

Germans and the Swiss disagree about the benefits of filters in pipes.



A beautiful pipe should be treated with care and treasured for a lifetime.

Roman Peter offers 14 mixtures of his own creation. The pipemaker has numbered each of his originals and briefly described them in a book. This also contains notes to the pipe owners, for example, on the creation of their personal tobacco mixture. Thus, his customers, with whom he maintains a close relationship, need only call on the telephone to place an order; their special mixture will be ready a couple of hours later.

Anyone who owns a freehand pipe from Roman Peter (who produces around 50 a year) or Heinz Nolte (who produces around 200 a year) does not run around all day with it in his mouth as Sherlock Holmes or Commissioner Maigret are pictured. This would violate a special and important ritual:

An environment is created where smoking a pipe becomes a sensual experience. For example, an evening in the favorite armchair before the fireplace with a good book or favorite music, and possibly a cognac, Armagnac or whiskey within reach. When the bowl of tobacco is smoked out, the pipe is laid aside for 24 hours and only then is it scraped out. Anyone who cares for his pipe keeps it for a lifetime. You would have to have an extraordinary reason for getting rid of it.

Maybe Sherlock Holmes even smoked his pipe on his bicycle. But you should not expect to do so without harming your freehand gem. Even when you smoke your pipe within the calm air of your house, the temperature within the combustion chamber reaches a torrid 700 degrees. In the wind created by a bicycle, this level could be greatly exceeded. This could be too high for even the best root wood from the most secret corner of Sardinia. ***P&T***

Thomas Vaterlaus is a freelance journalist who lives on the Swiss side of the Bodensee. Tony Baggenstos is a photographer in Solothurn.

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Heinz Nolte, Pfeifenmacher, Brunnengasse 5, D-79395 Neuenburg-Zienken (Germany); telephone—49.7631.72673.

(Editor's Note: Because pipe smokers and their attitudes vary greatly from country to country, as well as within countries, P&T *is always interested in pipe articles from outside the U.S. This article was reprinted with permission of* Cigar, *a quarterly cigar magazine published in German from Switzerland. For those of you who read German and have an interest in cigars, the address is: Cigar, Edition Salz Y Pfeffer AG, Postfach 351, CH-8401 Winterthur (Switzerland); telephone—41.52.224.01.30.)*

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Pipe Smoking and Health

Research suggests moderate, non-inhaling pipe smoking to be a comparatively minor health risk

by Larry O'Connor

Readers request information about health implications of smoking pipes.

It is something of a paradox that at the tail end of a century in which average life expectancy has increased a whopping 28 years, anxiety over health has exploded. Our increased longevity comes in part through declining infant mortality and through advances in medicine—among them wonder drugs and surgical marvels.

Healthier than at any time in history, we seemingly should be happy about it. So why no dancing in the street? In part because of an unremitting drumbeat of pessimism over health matters, whereby any scrap of negative research is taken as a bellwether of imminent doom. AIDS. Cholesterol. Killer bees. Antibiotic-resistant microbes. A new epidemic destined to wipe out humanity arises weekly. Or so we're told.

Hand in hand with sensationalist health reporting is a rising tide of neo-puritanical killjoyism, whereby self-appointed guardians of the people's health issue proclamation after proclamation railing against life's simple pleasures. No Beef. No Butter. No Booze. No Loafing. No Cheesecake. And certainly No Pipe Smoking.

Overindulgence, in almost anything, has its consequences. But moderation and rational restraint attenuate the negative impact of most activities. While the health police have tried for years to discourage alcohol use, for example, research now suggests that a couple of drinks a day may well help men ward off heart disease. And while a cheesecake a day may be a ticket to diabetes or cardiovascular problems, an occasional slice never hurt anyone—except, of course, the scowling health police.

What the killjoys have somehow missed is that life is essentially a risky business. Getting out of bed is a gamble. So is taking a morning shower. Either can lead to a nasty, debilitating fall. How about the drive to work? A risk. Certainly. But all three are what most of us would consider acceptable risks.

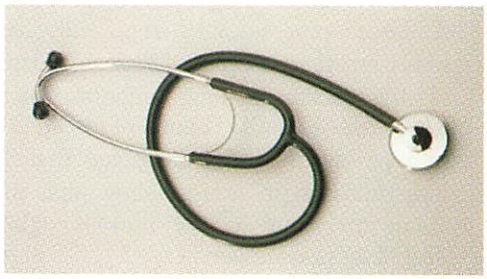
What about pipe smoking? In the litany of crimes against personal health, moderate pipe smoking would appear a relatively minor offense. In 1964 the surgeon general reported that pipe smokers actually have lower overall mortality rates than nonsmokers.

That risk assessment was revised upward in the most recent comprehensive surgeon general's report on smoking issued in 1979. But not by much. While cigarette smokers, particularly heavy smokers, have substantially higher mortality rates than nonsmokers, pipe smokers were shown to have only slightly increased mortality rates over nonsmokers.

According to a study of U.S. veterans (cited by the surgeon general as the most detailed report on the effects of various forms of tobacco use), pipe smokers have a mortality risk ratio of

Pipes & tobaccos

Special Report



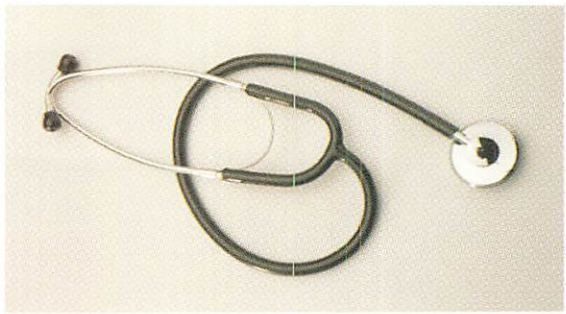
1.07 compared to nonsmokers. In other terms, the death rate of pipe smokers in general is about 7 percent higher than that of nonsmokers. And pipe smokers who consumed four or fewer daily bowls had 0.07 lower risk than nonsmokers.

A Swedish study published in 1970 in the Archives of Environmental Health looked at so-called "smoking discordant" twins (one twin smokes and the other does not) and gave indications of an even more optimistic picture for pipe smokers. While cigarette smokers in the study had greatly increased mortality rates compared to their nonsmoking twins, the 301 pipe and/or cigar smokers had substantially lower overall mortality rates than their presumed healthier nonsmoking twins.

But as Mark Twain put it, there are lies, damn lies and then there are statistics. Scientific research gives indications, lending credence to some notions or helping dispel others. What a particular study actually proves is limited in scope. Making gross generalizations about health on the strength of one study is foolhardy. And picking and choosing statistics that support one's preconceptions is at best intellectually dishonest. Not that that stops zealots on either side of the smoking debate.

What does the study of Swedish twins actually prove? That among this particular group, pipe smokers had a lower death rate than both cigarette and nonsmokers in the group. To be honest in looking at any research, we first have to admit that the results could be flawed or a fluke. But the twin study certainly is strong evidence that pipe smoking probably does not have the devastating effects that are sometimes claimed.

The study offers no explanations for the phenomenon. But several leap to mind: (1) There may be some as yet unde-



Each human behavior carries risk. The question remains, is the risk acceptable when weighed against the benefits.

termined health benefit to the process of consuming pipe tobacco. (2) The reduction of stress afforded by pipe smoking, like that afforded by yoga, transcendental meditation, biofeedback or t'ai chi, may lower the risks of stress-related illnesses, including cancer and heart disease. Or (3) pipe smokers, because they tend to be calm, thoughtful and introspective individuals, may have lower stress levels naturally and better innate stress management techniques. The same traits would also be manifest in lower accident and suicide rates, which would decrease mortality rates further.

If overall mortality rates of pipe smokers are roughly the same as those of nonsmokers, then pipe smoking is basically risk-free, right? No. "Risk-free human behavior" is a contradiction in terms. A ride on a bicycle carries the risk of head injury. A walk in the park—mugging or even a fatal bee sting; a trip to the beach—skin cancer or drowning.

The question to ask is not whether an activity is risk-free, but whether the risks incurred are acceptable when weighed against the benefits. And as with beauty, the acceptability of a risk is in the eyes of the beholder.

Pipe smokers are well aware of the exquisite pleasure and comforts of pipe smoking. But a mishmash of conflicting reports makes it more difficult to analyze the risks. One problem is that the majority of smoking studies lump all pipe smokers—light, moderate, heavy, inhalers and non-inhalers alike—into one-size-fits-all categories of either "pipe smokers" or "pipe and/or cigar smokers." Doing so, even some of the researchers admit, renders some results nearly meaningless. That much of the smoking research has been done in Scandinavian countries—where pipe smokers tend to inhale in greater numbers than in the U.S.—also skews the research.

The research still sheds some light on the risks for pipe smokers. The big three killers of Americans are lung cancer, COPD (chronic obstructive pulmonary disease) and heart disease. The link to cigarette smoking is fairly well established. But while health groups assert cigarette smokers on average lose 6.2 years of life, no such claims are made for pipe smokers.

But smoke inhalation patterns (how often—how deeply) probably have far more to say about an individual's disease risk of contracting lung cancer, COPD or heart disease than the form of tobacco used. Thus pipe smokers who inhale, especially heavy smokers, probably run risks of lung cancer, COPD and heart disease similar to those of cigarette smokers.

Conversely, non-inhaling pipe smokers or those who inhale only slightly (about five sixths of American pipe smokers) reportedly have much lower incidence of such diseases. A Danish study on the decline of lung function, for example, which measured the volume of forced exhalations in a variety of smokers indicates that decline in lung function in non-inhaling pipe smokers is about the same as the normal, aging-related decline in nonsmokers.

Lung cancer risks for pipe smokers, according to a 1982 surgeon general's report, run from two to four-and-a-third times that of nonsmokers. But those numbers most likely exaggerate the risk for non-inhalers and might provide heavy smokers who inhale a false sense of security. A disservice in either case. Even among inhalers, light smokers (sometimes described as less than five pipes a day) may have no increase in lung cancer risk, according to at least one study. Other studies show greater risk.

Research on heart disease paints a similar picture. Two American studies show little if any increase in risk for pipe smokers (0.02 and 0.08). But in Sweden, where the majority of pipe smokers inhale, research indicates that pipe smokers had a 40 percent increase in heart disease. Inhalers, both here and abroad, tend to be heavier smokers, which also increases the risk. So-called "secondary" pipe smokers, those who smoked cigarettes before switching to pipes, are at a statistically higher risk level for the big three than are "primary" smokers. The reasons—their former cigarette use and the likelihood that they will continue to inhale. Health "experts" once maintained that continued inhalation by secondary pipe smokers was involuntary. More current research shows that pipe smokers who inhale actually know what they are doing. Surprise. Surprise.

Despite the obvious health benefits of switching to a pipe from cigarettes—and not

inhaling—most "experts" curiously refuse to recommend what would seem a reasonable course of action for anyone concerned with the potential ill effects of cigarette smoking. One notable exception is a 1988 report by Herling and Kozlowski. Although the researchers recommended giving up tobacco, they concluded that "pipe or cigar smoking may be a reasonable alternative to cigarettes, if not inhaled and kept under five a day."

As with any activity, pipe smoking—even for non-inhalers—is not without health implications. The chief risks appear to be cancers of the larynx, the esophagus, the oral cavity and the lip. Depending on the study, the chances of contracting most of these cancers reportedly increase from one to three times for the average smoker compared to nonsmokers. Heavy drinking in combination with heavy smoking appears to increase those odds geometrically.

So why only a slight increase in overall mortality rates for pipe smokers? Primarily because the cancers for which non-inhaling moderate pipe smokers face increased odds are often more treatable and nowhere near as prevalent as are the big three. In the general population, the lifetime probability of succumbing to cancers of the mouth and throat combined is about 1 in 217. For cancer of the esophagus, 1 in 158. For the larynx, 1 in 379.

The largest increase in risk for pipe smokers may be with lip cancer. According to one study, pipe smokers were almost six times as likely to contract lip cancer. A daunting statistic, on its face. But according to the surgeon general in 1979, there were only about 200 annual fatalities from lip cancer in the entire United States.

Immersed in a statistical world of disease probabilities, mortality figures and relative risk levels, the guardians of our health seem to forget that smoker and nonsmoker, drinker and teetotaler, fitness nut and couch potato all share the most basic health statistic of all—a 100 percent lifetime probability of mortality. To put it more simply: No one here gets out alive.

While everyone wants to live a happy, healthy life, we nonetheless navigate an endless stream of calculated risks—from the minute we arise to the minute we go to bed. For most of us, the prospect of an entirely sanitized, joyless existence devoid of all pleasure is too high a price to pay for the chance to live to 120. Or even 150.

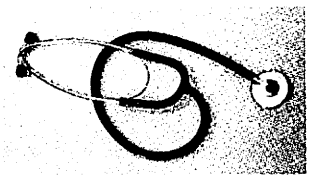
Do statistically significant increases in relatively uncommon, but serious, diseases make pipe smoking the equivalent of bungee jumping without the cord? Or do the pleasures, the relaxation, the reduction of stress and the enhancement of contemplation afforded by a glowing pipe render those risks acceptable?

There's only one person who can decide. *P&T*

Fright by the Numbers

Alarming disease data are frequently flawed

by Cynthia Crossen
Staff Reporter of *The Wall Street Journal*



With numbers like these, it is amazing there is anyone still here—let alone people living happy, healthy lives.

One in five American men will get prostate cancer. One in eight American women will get breast cancer. At least two million Americans are manic-depressive, and more than two million are schizophrenic. At least 60 million Americans have high blood pressure, 12 million have asthma and four million have Alzheimer's disease. One in three Americans is obese.

With numbers like these, it is amazing there is anyone still here—let alone people living happy, healthy lives.

Projections of the incidence of disease are rampant these days, as a growing number of health-advocacy groups compete for people's limited attention and money. Most of the numbers are extrapolations or estimates—at best. Yet as the media report them, often uncritically and without context, these conjectures assume the mantle of quantifiable fact.

Short of a simultaneous examination of every person in America (all on truth serum), it is impossible to count exactly how many people suffer from most diseases or health conditions. The government keeps a few statistics—on birth, death, cancer and infectious diseases—but most conditions for which people consult a doctor wouldn't be recorded in a national database.

Yet government, business and the media, each for its own reasons, want at least ballpark figures. Statisticians from advocacy groups oblige, offering data on everything from destructive teeth grinding (as many as 20% of Americans) to lactose intolerance (20% of whites and 75% of blacks). Since big numbers get more attention than small ones, the estimates are often alarmingly high.

"Any group that's lobbying for money is going to try to maximize the number of deaths from their particular malady," says John Allen Paulos, a mathematics professor and author of "A Mathematician Reads the Newspaper." "Then the numbers are often stated baldly, without context, definition or how they're arrived at."

Take the prostate-cancer rate: One in five men will get it, said a recent cover story in *Time* magazine. That's scary. But it's also a lifetime risk—the accumulated risk over some 80 years of life. Put in a kinder, gentler way, if you are 40 years old, your chance of simply getting (not dying of) prostate cancer in the next 10 years is one in 1,000. Over the next 20 years, it is one in 100—less than your chance of getting lung cancer. Even by the time you are 70, your chance of getting any kind of cancer, including prostate, is only 1 in 20.

After age 70, since cancer is mostly a disease of aging and people now live longer than ever, your chance of getting prostate cancer starts rising dramatically. Meanwhile, heart disease, still the leading cause of death for both men and women, will kill many more men than prostate cancer ever will.

Alarming interpretations of breast-cancer data also obscure a less alarming reality. "A group of women will be sitting around, and someone says, 'We have a 1-in-8 chance of developing breast cancer, so one of us is going to die of it,'" says Lawrence Garfinkel, a consultant in epidemiology for the American Cancer Society. "It's much better to talk about the risk of developing prostate or breast cancer in the next 10 or 20 years."

Furthermore, better and more widespread testing for both of these cancers has contributed to what looks like a sudden and inexplicable rise in the number of cases. In fact, mortality rates for breast cancer have actually decreased in recent years.

Most health statistics are rooted in two numbers: the population of the country (about 260 million) and the annual number of deaths (about two million). Half of these deaths are the result of heart or other circulatory problems; a quarter are from all kinds of cancer; and another quarter are from everything else. And perhaps because average life expectancy in this century has jumped from 48 to 73 years for men and from 51 to 80 years for women, people sometimes forget that nobody lives forever.

At the core of most health statistics is a sample that is projected to the entire population. However, with health surveys, as with surveys about other sensitive subjects like drug use or sex, some people will refuse to participate, making the sample nonrandom and less projectable to the population as a whole. Projections can also be wrong because they are too linear: Just because the incidence of a disease has risen 10% for the past few years doesn't mean it is going to keep rising at the same rate—or even rise at all. And many people think association is the same as causation. ▶

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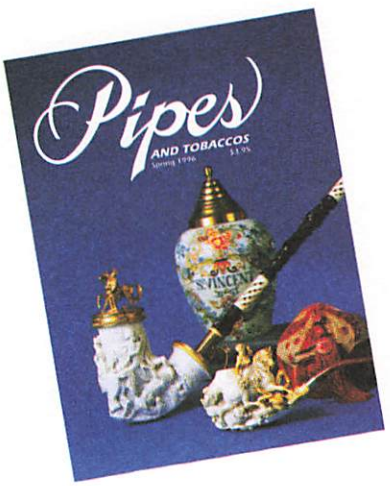

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Projecting the Incidence of Disease

Probability of developing cancer (given cancer-free at current age) in 10, 20, 30 years and eventually at selected ages.

	CURRENT AGE				
YEARS	**20**	**30**	**40**	**50**	**60**
10					
Men	0.4%	1.0%	2.0%	6.0%	15.4%
Women	0.5	1.2	3.2	6.4	10.8
20					
Men	1.4	2.9	7.7	19.6	34.3
Women	1.7	4.4	9.3	16.2	23.2
30					
Men	3.3	8.5	20.6	36.3	44.6
Women	4.8	10.4	18.8	27.5	31.8
EVENTUALLY					
Men	45.6	46.1	46.6	47.1	46.6
Women	39.6	39.5	39.1	37.5	34.2

"Watch out for the words, 'may be linked,'" says Dr. Paulos, the mathematician. "Everything might be linked to everything else. But unless there's any evidence, they could just be random associations."

Here are some health statistics that have appeared in the national media—including this newspaper—within the past year and the way they were computed.

• One in three Americans is obese. This is wrong on its face: "It's supposed to be one in three is overweight, not obese," says Jeff Lancashire, public-affairs specialist at the National Center for Health Statistics. Obesity is defined as weighing 20% more than a person's "ideal body weight," itself a subjective, and constantly changing, standard. Overweight is simply a skewed ratio between height and weight. "Short football players could be overweight, but you certainly wouldn't call them obese," says Mr. Lancashire.

The number of overweight Americans and many other health statistics come from a federally funded survey called the National Health and Nutrition Examination Survey (NHANES), last conducted between 1988 and 1994. The surveyors visited randomly selected households and questioned people about their health habits for roughly an hour. They also asked interviewees to come to a mobile examination center for a four-hour battery of tests, which some declined to do.

• Four million Americans have Alzheimer's disease. Based on a study of one community—East Boston—this projection to the national population was made with some "trepidation," says one of its authors, Dennis Evans, co-director of the Rush Alzheimer's Disease Center in Chicago. "No one community is a good representation of the whole country," he says. Other problems: Alzheimer's is hard to uncover in routine health examinations; it progresses gradually; and there is disagreement about what constitutes the disease.

• Two million Americans are schizophrenic, and two million are manic-depressive. Both of these numbers, which apply only to people 18 years and older, are projections based on a sample of five areas of the country conducted by the federal government's National Institute of Mental Health. But the data are old—collected between 1980 and 1984—and the latest figures (1990) were arrived at by applying the percentage of various mental disorders from the 1980s survey to the adult population of 1990. Both schizophrenia and manic-depression are illnesses for which there are wide spectrums of symptoms and severity, and diagnosis of either illness can be inconsistent from doctor to doctor.

• Some 20% of whites and 75% of blacks are lactose intolerant. "This is one of those things that's wide open," says Betsy Singer, director of information at the National Institute of Diabetes and Digestive and Kidney Diseases. "The companies that produce products for lactose intolerance probably have a better idea of how many people have it from sales." Nevertheless, the institute estimates 30 million to 50 million Americans are to some degree lactose intolerant. Many of them will never know it, nor ever need to: They don't drink enough milk to trigger a reaction.

Watch out for the words "may be linked"...unless there's any evidence, they could just be random associations.

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The Thief of Fire

The pipes and poetry of Arthur Rimbaud

by James Gerald Koch

Pipe-smoking poet Rimbaud "burned" for four years, but influenced art for generations

Earlier this year I had the pleasure of seeing the long-awaited film about one of my favorite poets—Arthur Rimbaud. "Total Eclipse" was released in the United States late last year to very mixed reviews—much as the poet's own work was received and still is today.

Rimbaud (pronounced Ram-boe) was, to those who don't already recognize the name, the pipe-smoking French poet who lit up such a firestorm over the poetic world that scholars are still rubbing ash from their eyes a century later. And a clear view of who he was and of the meaning of his works is yet to evolve.

Rimbaud was born in 1854 in Charleville, in the French Ardennes. It is said that he was born with his eyes wide open and was quick to crawl and walk. He reportedly ran away from home before age seven.

The young Rimbaud learned with such ease that he quickly left his schoolmates behind. By 15, he was writing excellent poetry. Yet by age 19, his literary output was over. Rimbaud gave up literature then and spent his final years, till the age of 37, as traveler, teacher, soldier, coffee exporter and gunrunner. But the Rimbaud remembered today is the young pipe-smoking poet who wrote his best works in four short years.

"Total Eclipse" deals effectively with the young Rimbaud of this period. Leonard Di Caprio captures the gait and unusual habits of Rimbaud convincingly. He even smokes his great clay Gambier pipe correctly—upside down as Rimbaud did because of his wet smoking habits. Other odd habits are also amusingly portrayed throughout this film.

I was first attracted to Rimbaud's work when I learned he was a poet, soldier and pipe smoker, as I, myself, am. I read him, including his last great poem "*Saison En Enfer*" or "Season in Hell," while serving in the Gulf War and experiencing my own *Saison En Enfer*.

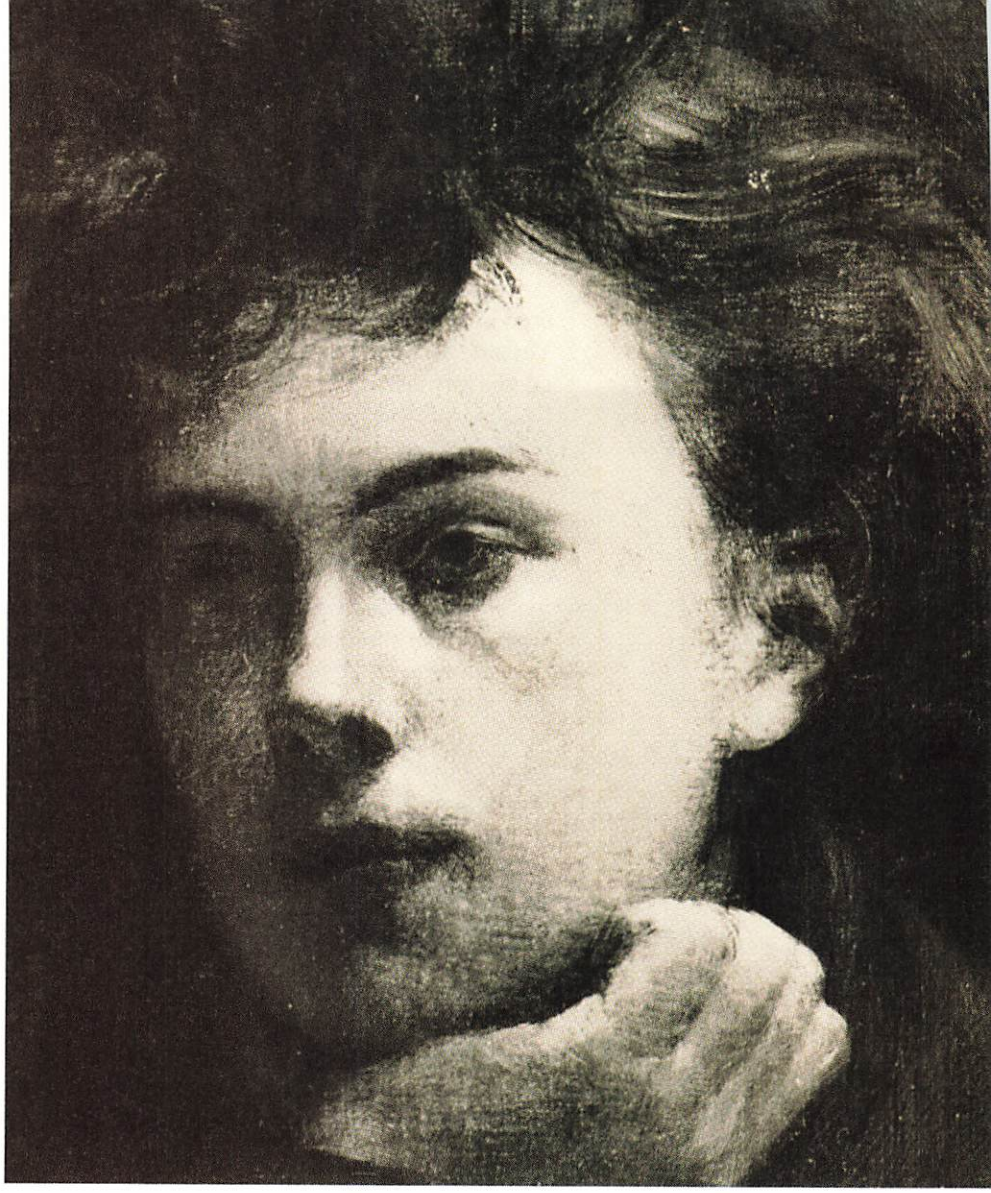
For those who have not read Rimbaud, he is pure fire. The power of his poetry appeals to me, as does its directness, and even its reckless lack of inhibition. I realized, as I experienced the burning oil fields, desert wastes and surreal landscapes of war-ravaged Kuwait and Iraq, that I was covering the same ground Rimbaud covered. And I felt I was entering similar states of consciousness. His poems began to take new meaning. Rimbaud, I realized, was my kind of poet—tough, brutally honest and rich in imagination.

As I began to explore him and his poetry, I unearthed other connections with my other interests—pipes and pipe smoking. Early on, I discovered Rimbaud's poems make frequent references to pipes, his own and those of others. I soon realized that Rimbaud's clay Gambier was more than just a pipe to him. For Rimbaud, tobacco was a sort of muse.

For a poor adolescent peasant, it was one of the few pleasures he could afford, although often he could hardly afford even tobacco. Rimbaud first picked up the pipe just before his first poems were written. And he laid it aside when he made his final break with literature.

Why Rimbaud smoked a Gambier clay pipe is obvious—it was inexpensive, easy to get and replaceable. His travels were limited by how far he could walk. And in Rimbaud's youth, French pipes were produced at only two locations, both in the north of France where Rimbaud grew up. The two French factories were the Fiolet factory at Saint-Omer in the Pas-de-Calais département and the Gambier factory founded in 1780 at Givet in the Ardennes. The Gambiers Rimbaud smoked were French copies of Dutch pipes manufactured in the early 1700s.

Gambier produced a variety of pipes—from cheap disposables to beautifully-crafted effigies of famous people. We do not have any of Rimbaud's pipes, but they would have been the cheapest models. Rimbaud may well have destroyed them as a symbol of his break with literature.



The life of Arthur Rimbaud was the inspiration for the recent film, "Total Eclipse."

(Editor's note: In *The Illustrated History of the Pipe*, authors Alexis Liebaert and Alain Maya write:

> *Gambier, which produced a hundred thousand pipes a day, and had a catalogue showing more than two thousand models, specialized in the reproduction of effigies of famous people and a wide variety of objects. In this, the Gambier catalogue presented a remarkable digest of French popular culture of the 19th century: it featured historical and contemporary figures such as Victor Hugo, Napoleon and Gambetta, and also fictitious characters such as Gervaise or a Paimpol (Brittany) woman, next to various sizes of skulls, a frog, a fish and even a chamber pot. Pipe-smokers could also obtain for a cheap price subjects, such as nudes and ladies' legs with alluring high-laced boots, "reserved" for a men's get-together. But the most successful model was the Jacob. It was often copied and called either the Grand Jacob or the Good Jacob. It represented the head of a long-bearded, turbaned Oriental. Nobody really knows whether it was the head of the zouave Henri Jacob, a well-known person at the time, who had—it was claimed—healing powers, or the Jacob of the Bible. The long beard of this mysterious Jacob probably accounted for its popularity. The length of the beard meant that this part of the pipe remained cool and the smoker could hold it without getting his fingers burnt.)*

Rimbaud's pipes were more than just pipes. They were companions, symbols and occult devices, not unlike the wand of a magician.

Of course, Rimbaud clearly enjoyed a smoke. It was relaxing and helped him think, or not think, as pipes do. That Rimbaud was a serious pipe smoker is beyond doubt. He risked his life on more than one occasion when he crossed into Belgium through enemy lines just to procure pipe tobacco unavailable at home. The nine-mile treks through the Ardennes during war also suggest much about his character.

But for all this, the best view we have of Rimbaud and his pipe comes from his poetry, where images are abundant and telling. In "*Ofison du Soir*" (Evening Prayer) Rimbaud captures himself at age 16:

> *"I live seated, like an angel in the*
> *hands of a barber,*
> *In my fist a strongly fluted mug,*
> *My stomach and neck curved,*
> *a Gambier pipe*
> *In my teeth, under the air swollen with*
> *impalpable veils of smoke...."*

In this poem, Rimbaud is feeling self-confident, declaring a bold independence and aware of his awaking powers. He sees himself as a sort of angel and he senses a poetic alchemy burning inside himself. We sense his love of life and optimism in the image of him spewing forth golden clouds of smoke between gulps of beer.

But the Rimbaud of the poems is not the

Both poetry and pipe were set aside by Rimbaud by age 19 as he turned to a more material life

Rimbaud the world would have seen. Although Rimbaud was young, attractive and brilliant, he likely was seen as an unwashed urchin, a poor peasant kid with unkempt hair, knocking through Charleville hoping to get a free meal—and perhaps tobacco.

Soon however, the world of poetry discovered him, thanks to already established poet Paul Verlaine. In September of 1871, Rimbaud accepted the invitation to join Verlaine in Paris. But because of Rimbaud's personal excesses, while his poetry was well-received in Paris, he was not.

Once again isolated by all but Verlaine, Rimbaud spent a freezing winter alone in an attic in Montparnasse where he wrote some of his greatest poems. By then the creative fires were burning almost out of control. Rimbaud was on the verge of delirium due to cold, lack of sleep, isolation and hunger. He was beginning to experience altered states of consciousness, bordering on madness. Held between freezing hands, his pipe was a solitary source of warmth and comfort in the long winter. But the list of poems grew as Rimbaud wrote some of his best work—"The Stolen Heath," "Sisters of Charity," "The Seekers of Lice," "Vowels," "The Star Wept," "The Crows" and still others.

The pipe and pen of Rimbaud burned for two more years. And then in agony Rimbaud ended his literary career in "Season in Hell," with a final cry—"I who called myself Magus or Angel, exempt from all morality, I am thrown back to Earth, with a duty to find, and rough reality to embrace! Peasant!"

And so the pipe dream was over. Like the mythical Icarus, Rimbaud had flown too close to the sun and his wings of wax had melted. He was after all only a man—not an Angel or Magus, but only a man.

His attempt to steal fire from the gods, like the mythical Prometheus, almost cost him his sanity. So Rimbaud walked away from literature to become just a man of the world. He laid his pipe and poetry aside and became a man of action with material concerns only.

From a fire-stealing, tortured youth, he transformed himself into a man who became an exporter, gunrunner and adventurer. That was the tragedy and mystery of Rimbaud.

James Gerald Koch is a poet, writer and pipe smoker in Pittsboro, North Carolina.

RIMBAUD IN MONTPARNASSE—
DECEMBER 1871
By James Gerald Koch

In the still winter he lives
In an overcoat, books in bag,
Gambier pipe between his teeth
As by candlelight he writes.
Water pipes ice.

Rain drifts to him from windows,
His mouth a diamond of green avenues.
In a rented room, the poet is truly the thief of fire,
Writing of wolves and a forest.

Pawnshops morning. People, only, are not
Secondhand; there is something to learn
From this one's clothes, that's gestures.
The voyant of French lit is seventeen and has found
That one pair of trousers is not enough.

Cafes still tolerate him. In the Hague
His contemporary sells prints for a gallery,
Scrawls his first charcoal drawing, writes
To his brother. To the poet of the new thought

Seduction is a secondary pastime; he must convince,
Not reassure. The tailor of light, he alters his
Pockets to hold a bottle of wine, hands,
A sheaf of colors, fire,
Burning a hole in time.

Rimbaud spent the middle of December of 1871 in a small, freezing, desolate room rented for his use by Verlaine in Montparnasse. During this time, Verlaine introduced Rimbaud to Paris society as Rimbaud introduced Verlaine to the streets.

(Excerpted from "Rimbaud," Old Mountain Press, 1996. $5.95. To order, write author James Gerald Koch, 35 Creekside Circle, Pittsboro, NC 27312.)

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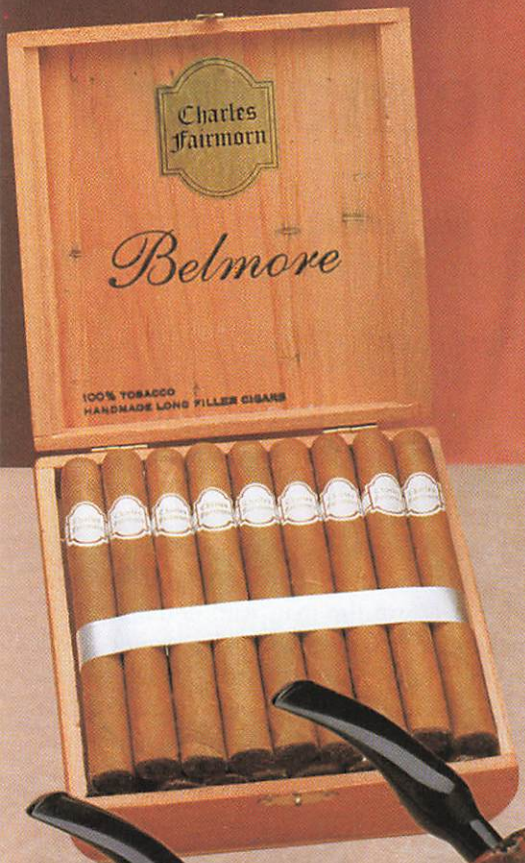

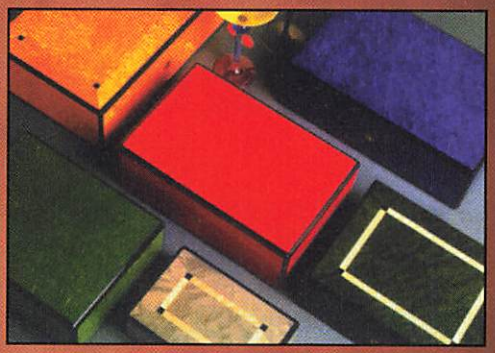

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Keystone Pipemakers

Three central Pennsylvania pipemakers bring entirely different approaches to the workbench

photos and text by Ben Ricci

From classics to artistic renderings, Keystone craftsmen make unique contributions.

Only imagination and enthusiasm limit the production of handcarved briar pipes by three central Pennsylvania artisans. Volume isn't an issue. Combined, J. M. Boswell, Jim Margroum and Robert Waughtel won't produce more than 6,000 pipes in a typical year. Each carver has his self-proclaimed secrets and specialties. Together they represent the last of the Keystone State's dying breed of pipemakers.

Native Americans were most definitely the first pipemakers in central Pennsylvania, but the modern history of pipemaking in the region is only several decades old. Ask about pipemakers in the area tobacco shops and you will hear two names mentioned repeatedly: Richard Johnson and J. M. Boswell.

Johnson operated a pipe shop in Carlisle, Pennsylvania, from 1968 to 1994. He is now retired, but is still the man who dominated the pipemaking scene in this bucolic region south and west of Harrisburg—the state's capital. Johnson is also the man who gave a young man named J.M. Boswell a chance to make his mark in pipemaking history.

J.M. Boswell, above, has been making pipes for 20 years in central Pennsylvania. He recently brought son Dan, left, into the business as his apprentice.

In 1975 Boswell began work at Johnson's shop doing odd jobs. "I started there by accident. It wasn't planned. I delivered newspapers to him as a kid," Boswell says. "After that, one thing led to another."

Eventually he was given a chance to learn to make pipes. "Within five month's time I was running the show," Boswell explains. "I had not honed all my skills, but there wasn't a pipe I couldn't make. I was a natural at it."

Johnson's specialty was creating classic pipe shapes in *plateaux* briar. He was also well-known for his restoration work on antique pipes. Young Boswell was only vaguely interested in classic pipe shapes, so his interest in free-form carving was a perfect supplement to Johnson's staid line. Today, more than 20 years later, Boswell has fully inherited the title of central Pennsylvania's "Pipe King." Boswell is the most prolific of the region's pipemakers. When talking with J.M. Boswell the topic quickly shifts to numbers. At 38, Boswell is young in the pipemaking business and he has already made pipe carving his avocation and occupation for more than half his life.

Boswell works six days a week, and everything in his Chambersburg, Pennsylvania, shop is geared toward one thing—production of quality handmade pipes. His carving wheel faces the front door of his shop, so he can work uninterrupted, yet keep a constant watch on the shop in front of him. The machinery is set up to eliminate any unnecessary steps. He works in a blur of twists, turns and cuts to produce two lines of Boswell pipes. There is no mystique or deliberation in his method.

Boswell's no-nonsense approach to making pipes is reflected in his lack of hesitation throughout his production process. His actions are quick and sure. He is like a pitcher who knows exactly how to throw a certain strike with his first pitch.

To stand before his racks of briar selecting the "right" piece of wood would add time to production and cost to his pipes. For this reason, there is no briar in his bins he would reject for pipemaking. "There's no certain way to select a block of briar to make a great-smoking pipe. Mother Nature does that. I give briar an equal opportunity to excel as a handmade pipe," Boswell exclaims.

During his career, Boswell has peaked as high as 9,000 pipes in a year. Most of them are classic shapes made from briar *ébauchons* (blocks) with machine-fraised bowls. These are the bread and butter of his production. Boswell is so focused on pipemaking that he maintains a duplicate shop in his home so he can make pipes almost continuously.

His real love is free-form carving. This is the top-of-the-line J.M. Boswell pipe. For freehand shapes he uses only *plateaux* briar from Greece, which has been allowed to age for several years. His biggest obstacle is staying ahead of orders from the 200 tobacconists he supplies.

As with most pipemakers, the retail prices of Boswell's pipes vary. His standard line sells from

$29.95 to $54.95; his higher quality pipes sell for $44.95 or more.

To keep up with demand for his pipes, Boswell has brought his son Dan into the business as his apprentice. Although Dan's work is primarily concentrated on the finishing aspects of pipemaking, he has already demonstrated the same carving skills possessed by his father. Later this year, Boswell is adding another entire production line so Dan can enter the business full time after graduating from high school.

A visit to many pipemakers' shops might disappoint some people. The handcarving they expect to see appears more like a block of wood being worked on a variety of machines. Generally, no hand chiseling is actually done in production. Jim Margroum—*Mr. Groum*, as his pipe business is known—breaks that mold in his Hanover, Pennsylvania, workshop.

Margroum is known for his carving—real carving—of unique, whimsical and exotic-shaped pipes. "I was painting on canvas and someone gave me a block of wood, that's how I got started," Margroum says. "I have been making pipes on and off for 30 years. Over the years I have probably made 7,000 pipes."

Margroum's pipe carving career began out of frustration. He was a painter and was unhappy with his artistic progress on canvas. Working with wood he was able to translate his vision into three-dimensional shapes. His first pipes were classic billiards and bents in apples and pots. These shapes did not satisfy the artist in him. They also were not in sufficient demand to make his hobby of selling *Mr. Groum* pipes profitable.

Margroum only seriously started making his most unique pipes after his retirement as a manager with Random House in 1983. His carving skills were quickly recognized by his peers. In 1988, at the Pipe Collectors International (PCI) national convention, he was honored with the "Best Carving" award for a pine-cone-shaped pipe.

A year later he received another PCI award for "The Most Unique Carving," which honored his creativity in carving his trademark apple shape, complete with worm. The worm is made from stag horn to prevent any problems from heat should the pipe actually be smoked by its owner.

Margroum, 75, is a gentle and friendly man. His patience can be detected as he speaks. Margroum has a grandfatherly quality and is in no hurry to make pipes. He works only when he feels inspired.

Although some of Margroum's creations might be frowned upon by pipe traditionalists and purists, all of his pipes are made from *plateaux* briar and are fully functional for smoking tobacco.

"My first true fruit pipe was an apple I made to be a part of the National Apple Harvest Festival (Biglerville, Pennsylvania). I have attended the festival for over 20 years; the pipe was a special 25th anniversary carving," Margroum explains. "One idea feeds another. If I can make an apple, why can't I make a pear, a plum and on and on it goes."

Each year Margroum creates a new vegetable or fruit shape for the National Apple Harvest Festival. This year it is a pepper-shaped pipe.

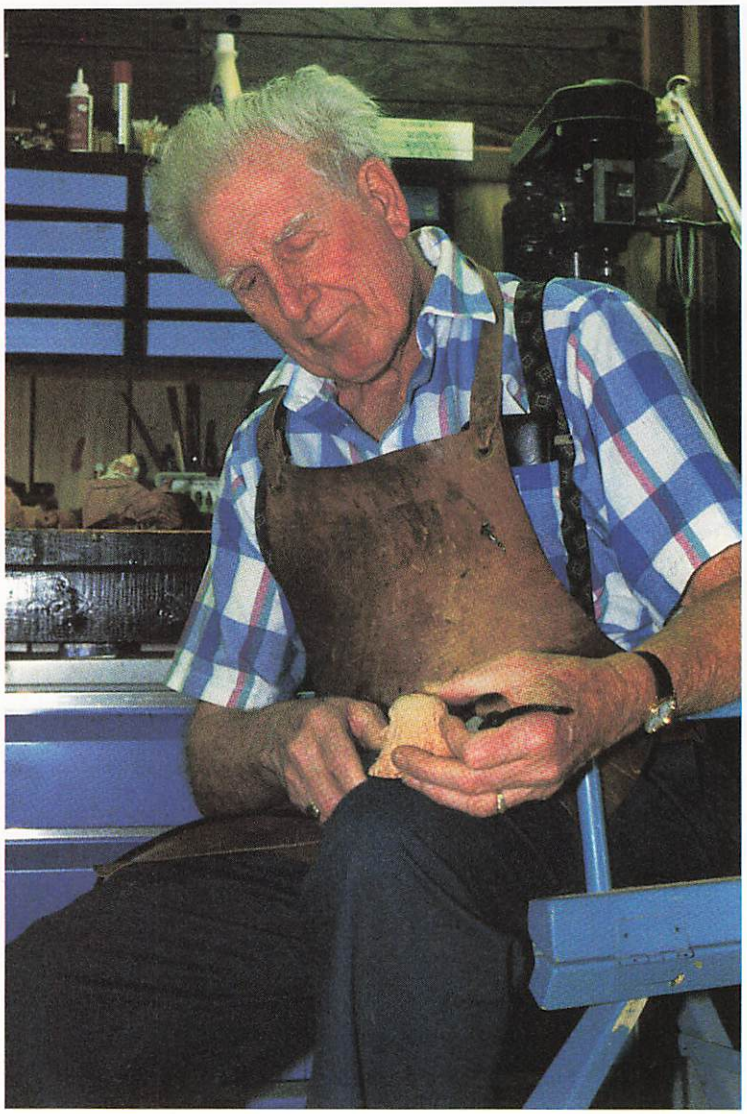
His repertoire of shapes is varied. There are only a few shapes he'll reproduce. Almost everything else he carves is a very limited series or a one-of-a-kind commission. His apple-shaped pipe is as close to a regular design as you'll find in Margroum's collection. He estimates he has made 100 of them in his career.

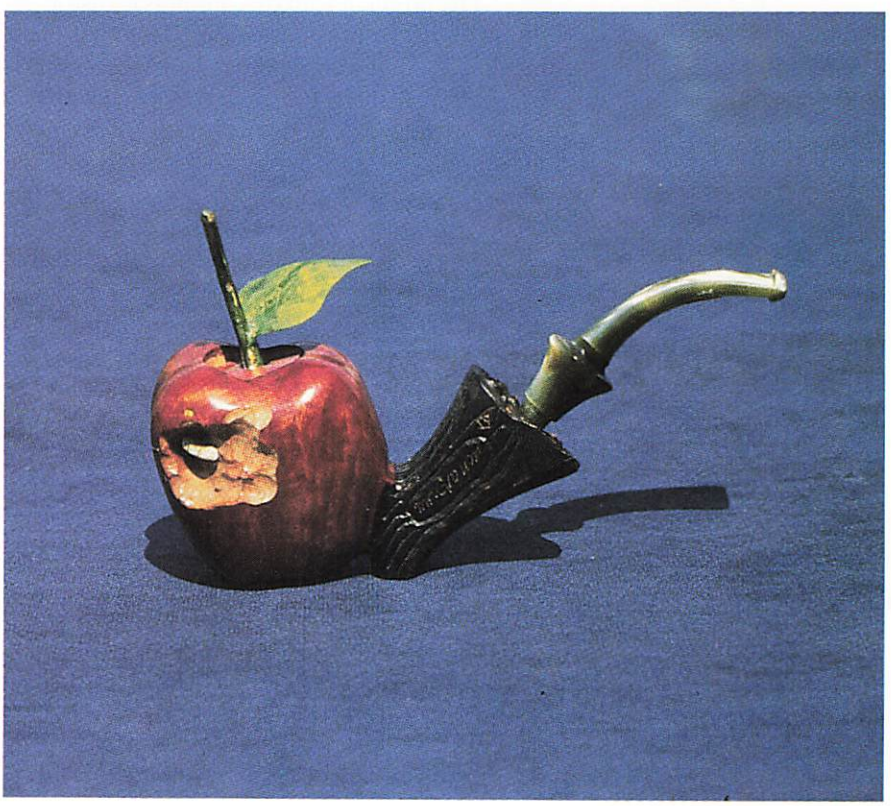
In past years, Margroum was active in PCI and traveled to shows to sell his pipes. Today, all of his pipes are sold to customers around the world directly from his shop. His work generally retails for $60 to $100 for simple carvings. More exotic work is priced from $150.

Robert Waughtel, 58, is the newest pipemaker in the region, but is no stranger to the tobacco business. His father owned two cigar factories in Red Lion, Pennsylvania. "I grew up in the tobacco business. I'm the only tobacconist in the United States that can hand roll cigars and handmake pipes," Waughtel boasts. "I have always loved pipes. I used to smoke a pipe in my dad's cigar factories. I always wanted to learn to make pipes."

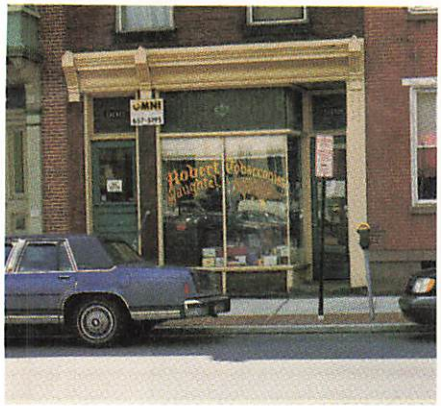
Waughtel is a portly and congenial man with a big, booming voice. His large hands dominate the block of briar as he shapes a pipe. He operates a tobacco shop located several blocks from the state capitol building in Harrisburg.

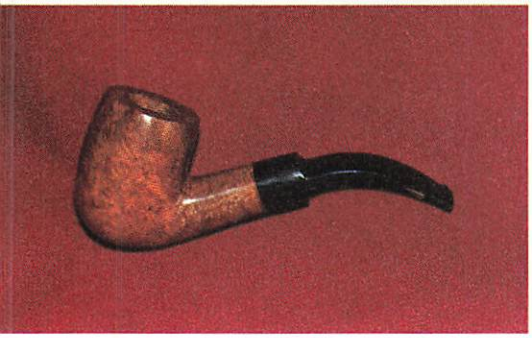
Fifteen years ago he got his lifelong wish and learned to make pipes. John Lakatosh, a pipemaker who created pipes for only a brief time





Pipe smokers were the winners when Jim Margroum, above right, made the switch from painting canvas to carving briar. In 1988, one of his pipes won the "best carving" award from Pipe Collectors International (upper left). His apple design (right) won the PCI "most unique" award in 1989.





Robert Waughtel first got acquainted with tobacco in his father's cigar factories. He is probably the only pipemaker who can also hand roll cigars.

before retiring in the late '80s, offered Waughtel a chance to learn the craft. Now, Waughtel's shop is filled with equipment he purchased from his teacher and mentor.

"The problem with this business is customers do not want to pay more than $75 for the best handmade American pipe," Waughtel says. "If it comes from Italy or England, they pay $500."

Waughtel is a slow and steady worker. He makes only 150 to 300 pipes a year. His tobacco shop keeps him busy selling cigars and other tobacco products to state workers. Many of them are young professionals just learning the basics of enjoying cigars—who often interrupt his pipe production when they visit him throughout the day.

Waughtel's pipes are generally standard shapes carved to slightly oversize proportions. He makes the entire pipe by hand and does not use a fraising machine.

At one point in his career he had an inventory of 8,000 blocks *(ébauchons)* of briar he purchased from Lakatosh. That was 12 years ago and the briar was more than five years old when he acquired it. "I'll make pipes until I run out of briar or go up to meet my Maker," Waughtel chuckles. He is happy making as many pipes as his customers demand. His pipes retail for $75 or more.

Visitors to central Pennsylvania could visit all three of these pipemakers in one day. Because they are interesting craftsmen with a story to tell and many unique pipes to sell, a true pipe aficionado would want to make more time available. Since they are located within an hour's drive of Gettysburg, those interested in history might want to make the historic town their rest stop for a night. ***P&T***

If pipes by these pipemakers cannot be obtained through your local tobacconist, contact the pipemakers direct for the names of other tobacconists near you who carry their products:

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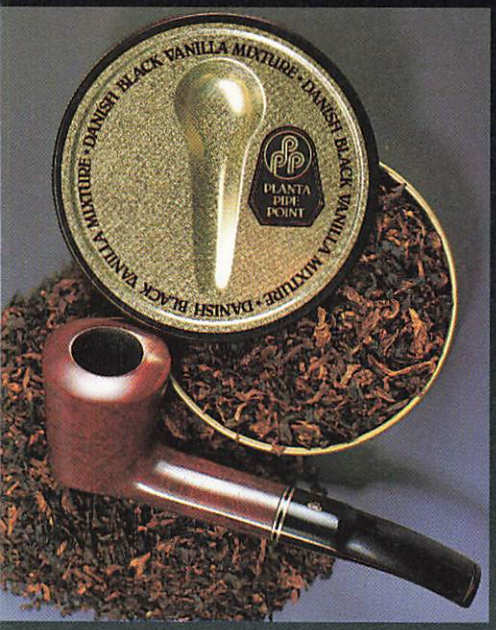

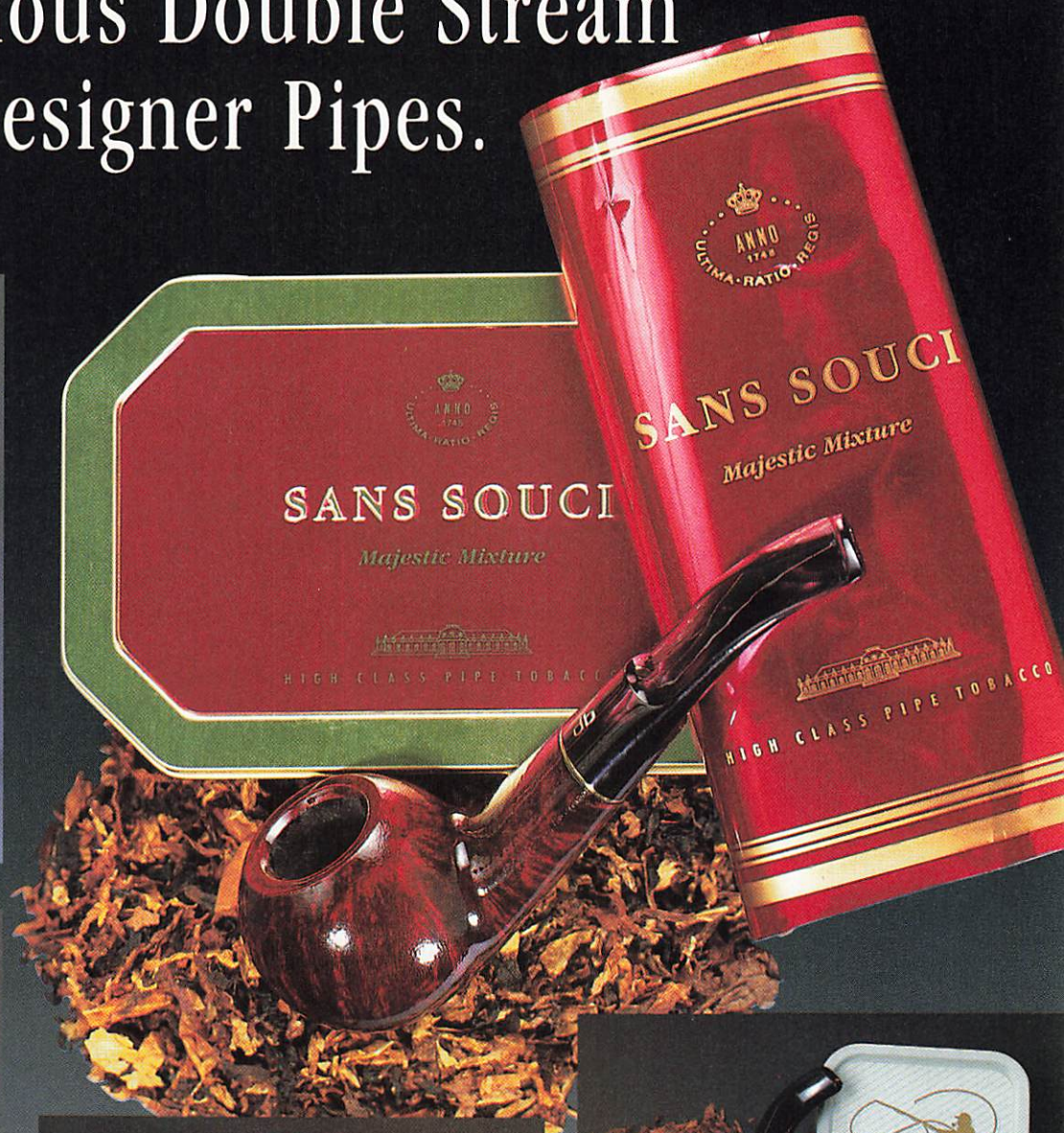

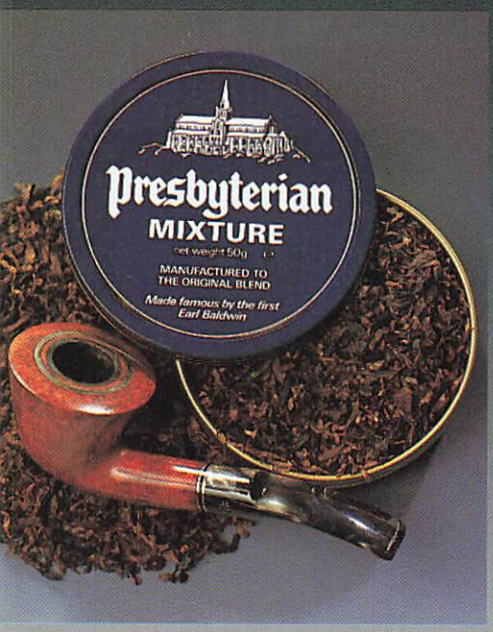

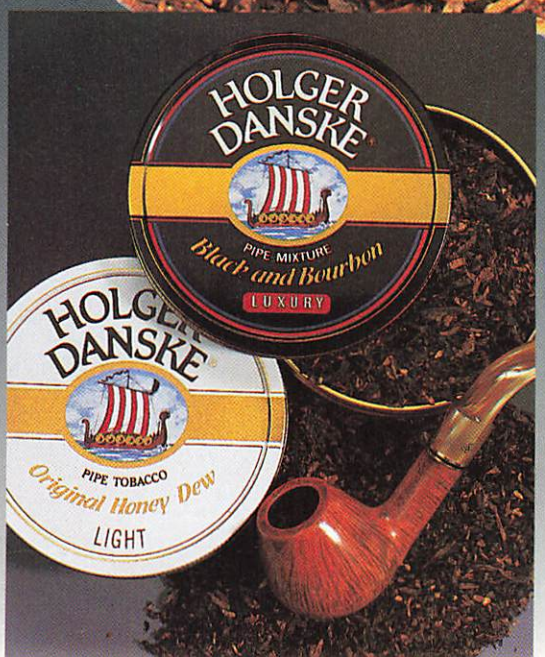

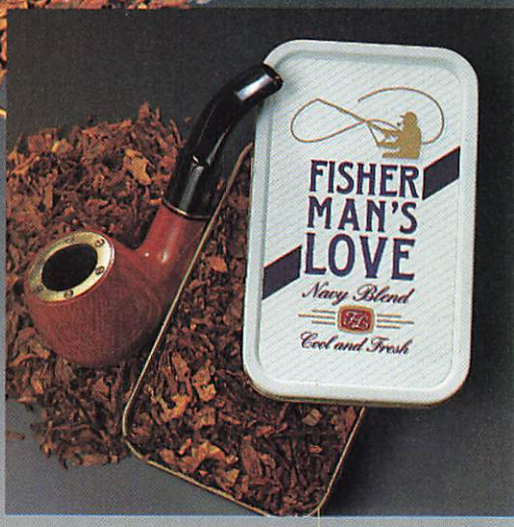

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Making Art

Danish grandmasters discuss the creative act involved with the making of great pipes

by Dayton H. Matlick

The legacy of Sixten Ivarsson, perhaps the best 20th century pipemaker, lives on in two outstanding apprentices.

Danish pipemaker Sixten Ivarsson has become a legend in his own time. He is considered by many to be the best pipemaker of the 20th century. He often found his remarkable creativity in the briar itself, opening a whole new world of pipe shapes and designs.

I recently had the good fortune to spend time with the only two individuals whom Sixten chose to be his apprentices—Lars Ivarsson, his son, and Jess Chonowitsch—both now master pipemakers. In future issues, we will visit with these artists in their own creative environments.

However, first they responded to my questions regarding the creative process and the role briar plays in that process.

P&T: *How does the creative process work for each of you? More simply put, how do you come up with the ideas and then translate those ideas into the finished product?*

Jess: That is always a very difficult question, because there are several ways to get started in making the pipe. First, you can have orders for a special model. Second, you can sit and wait for inspiration; or you can suddenly get inspiration. Or, third, your bills stack becomes too high. ▶

Over the roar of airplanes landing and taking off from a nearby airport, Lars Ivarsson, left, and Jess Chonowitsch explain the creative process.

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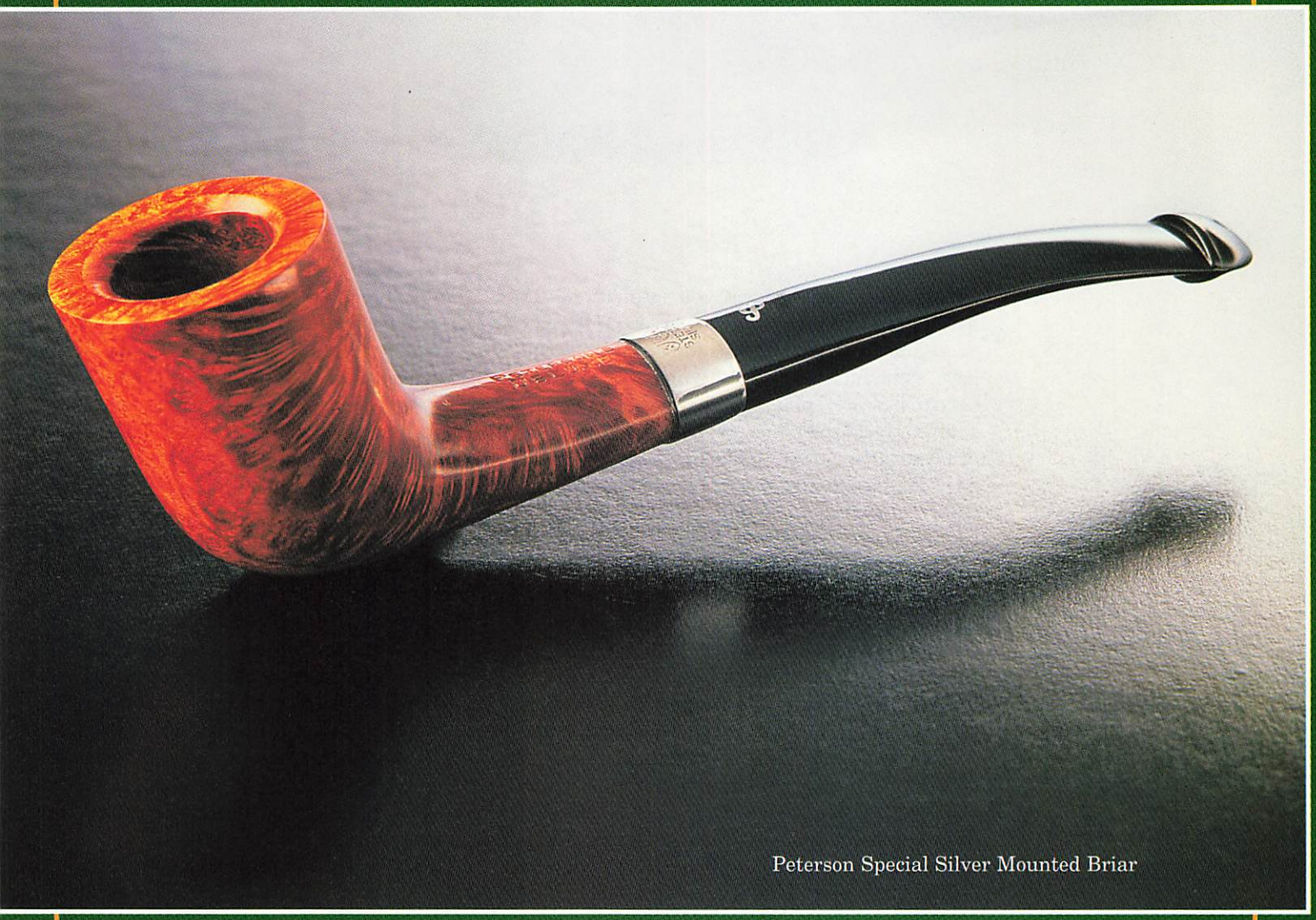

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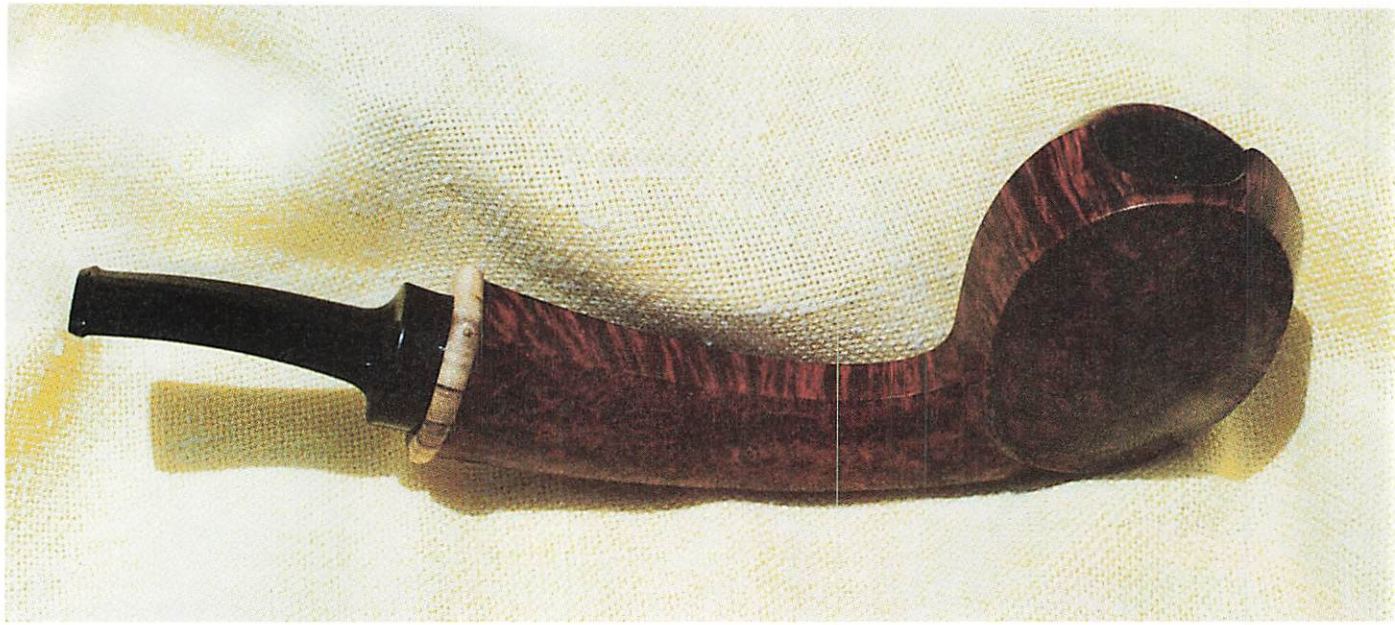

What really directly gives you inspiration—it's hard to say. Sometimes it is the briarwood itself.

Lars: In designing, it is important that you have something on your "designer disk." You need to have a lot of it. Experience—how to make a pipe. The experience on the technical side needs to be as close to perfect as possible, so you have the freedom to use whatever you find on your "designer disk." Within my "designer disk," for me it is very important to be looking at what I meet in nature. Most of the process is in the subconscious and the conscious parts of the mind. Anyway, I have one precise thing I can say was a conscious idea that I developed into a pipe.

I had once an aquarium. And in that, I had a blowfish. It lives on snails. Normally it moves up and down like a helicopter. The fish is shaped like a drum, with its tail in the center. But when it takes a snail, it goes into attack position where it bends its tail sharply to one side. I took many pictures because I thought it was a beautiful fish. From here, there and everywhere. I suddenly realized, it's a pipe! That is one of the small drafts I have made as a designer that has spread. I have seen many pipes based on that basic shape I made first. OK, it looks less like a fish, but I know exactly where the idea came from.

Jess: You start with one model or design. Then you continue to make the same model—not exactly the same—but you always try to make it in a better way—with more precision—a little narrower or a little shorter, until you make one and say, this is the right model; *the* model. Then you will be satisfied and start up with a new idea.

P&T: *When you have* the *model, do you go on to something else?*

Lars and Jess: Yes.

Lars: It is a sad thing sometimes to reach the goal and have to start all over.

Experience on the technical side needs to be as close to perfect as possible, so you have the freedom to use whatever you find on your "designer disk."

P&T: *What does it feel like to produce* the *model, to reach the goal?*

Lars: Beautiful.

Jess: Very nice.

Lars: The heavenly lights went on. I succeeded. And then, the next day: What shall I make today?

Your technical skill is the most important, because without that you are not able to freely use your ideas. Every time you make something, it must be easy for you. If it is not easy, I assure you, you can see it in the results. Abrupt curves and things like that. Agree?

Jess: Yes. And that may be the difference when you are talking about art and handicraft. We always know that the technique must be exactly right. And from that, you can work the shape. It is important that the technique is always right. If it is a bent pipe or a straight pipe, or a long pipe or a short pipe, it is important that the technique is right.

Lars: You know it so well, you don't have to think.

Jess: And then you have the thing that happens when a person makes a beautiful teapot, for instance, which is very nice. There you have the handicraft that is very well done. Then, you try to tell people, you must buy this one. They are saying, it is too expensive. But in a normal home, they buy four teapots, cheaper. They could buy this one and it would last for 10 years and it would every day be beautiful to look at. You have it in your hand every day. It is a nice thing. You use it.

Lars: Another angle on the same story. If you buy the most beautiful teapot you can find and it spills the tea. It is something like what you often see in pipes. Take a beautiful wood and make a nice shape, but if the professional basics of the technique aren't good enough, you have unsmok-

First of all, let me apologize for the pictures here. They do not do justice to this magnificent pipe. Lars Ivarsson first showed me his rare "fish" pipe at the home of Los Angeles pipe collector Rick Newcombe. Rick's gracious wife let me borrow a tablecloth and use of their patio to try to capture some of the beauty Lars had created. When I first held the pipe, without even looking at it there was a feeling of balance and "rightness." This feeling was magnified when eyes added the details. The top and bottom of the stem are flat and flow smoothly up the bowl front and back asymmetrically, almost creating an optical illusion. One side of the pipe has a circular frame that highlights the fantastic birdseye pattern found on both sides of the bowl and stem. This contrasts with the straight grain on the flat surfaces on the top and bottom of the stem. As the flat, straight-grained area flows up the front of the bowl asymmetrically, it draws the eye to the tobacco chamber, trying to fool the eye into believing the chamber is off center. But both eye and hand know instinctively that nothing is out of place on this magnificent piece of artwork. Lars has been making pipes for 22 years and has produced only 35 pipes during that time he has deemed worthy of his special "fish" stamp. I feel fortunate to have held it, if only for a little while. (DHM)

able—you must choose—art or junk.

P&T: *To be truly good, art must be functional?*

Lars: If you want to make a pipe, yes. Or a teapot. A painting is not very useful, I know, but it still can be called art. To think you maybe shouldn't call pipes art? I don't know. I would say, let the next generation judge what I make. I hope they will say, he made some art.

P&T: *How many years have you been doing this?*

Lars: I have lived from making pipes since I was 12. You know the story about my weekly allowance wasn't necessary after I became 12. Cleaning pipes; polishing pipes. Then gradually I became a pipemaker. I was born in November '44. Then I am now 51.

P&T: *At what time in that process did you feel the technique was under control? That you had moved from being technique oriented to being final product oriented?*

Lars: That is a very difficult question. I can tell you a story told by the Japanese ceramics master Hamada. World famous. Dead now. He held a lecture at which I was present. He said he had discovered lately that the process—what he was doing now—was producing amazing ideas and technically he couldn't make them. And then when he could make them technically, he thought, now I have mastered the whole thing. I can technically make what I want. So he was working the clay, but suddenly he found out he wasn't speaking the truth. It was the clay that was working him. The next step, when he was rather old, he said, is that now we are playing together.

That was his philosophy about techniques. When I go back, I can see some of the same steps. Young guys are extremely clever; know everything much better than their fathers, of course. Quite normal. I must have been 18 or 19 and I had been professionally selling pipes since I was 16. Models based on my father's (models). Then one evening, I don't remember why, I went to the workshop, Saturday evening. I found an impossible piece of wood and I just attacked it—vigor-

ously. Suddenly, I saw the light. Things can be made different from my father. That was one of the steps. Things like that don't become part of your consciousness until afterwards. You don't see it in the process.

Jess: I started when I was 18, in '65. I was born in '47. In '65 I started in the workshop of Paul Rasmussen, who was another Danish pipemaker. I was there for one and a half years and then he died. Then I came to Lars' father. Worked there for a little bit more than a year the first time. And then I had to go into the military for one and a half years. I came back after the military for three or four months. Just because I had been working with something else and not with my hands in the meantime. So I went back there for three or four months, until the summer, and then I started. In that period of time, I tried to learn as much as possible.

You find a nice piece of wood and then you take all that away that doesn't look like a pipe.

P&T: *You were in the learning process for about two years?*

Jess: Yes. But I still am in the learning process. Always. And at that time, my father started making pipes, too. We started at the same time. He had a tobacco shop in Copenhagen. So I went back to him and started up together with him for two or three years and then I started for myself.

P&T: *Do you look at a block of wood and say, "I see this pipe inside." Or do you say, "I have this pipe in here (your head) and go and find the wood to match what is in the head? Or both?*

Lars and Jess: Both are possible. Except when you have an order and a bill. Then you have to go directly.

Lars: The popular way of expressing what you do when you are inspired by the wood: You find a nice piece of wood and then you take all that away that doesn't look like a pipe. Just cut it where you see the dotted lines. Because it is there.

Jess: There is a model in each block. You just have to find it.

Lars: Some think sometimes it is very hard to find the right block. The search for wood isn't all that difficult. If I have 500 blocks, I know them all. I know that the right block is in the right back corner of the box.

Lars: The first thing is that when you buy a bag of briar, it is always closed. You actually can't see what you buy. So, you buy the best you can.

Jess: The buyer from Corsica selects out the briarwood into different stacks, so you can buy from the best quality they select from there. That is the only part I buy. It is the best selection they have on Corsica, for instance. The other blocks go to cheaper pipes and also factory pipes. It is a very small part that has first quality. I know that at this time there are 24 bags coming from Corsica and among those are one and a half bags of first quality. And you have to take the rest to get the good.

P&T: *Is it usual to be able to make personal selection?*

Jess: It is not usual, but I did it last month in Greece. And I have done it once in Italy. When you come down and say you are ready to pay for it in cash and are ready to pay more than the established price for the right briarwood, then they will maybe tell you, OK, you go out, select the pieces you want. With money, everything is possible. When in Greece, I looked at 4,000 blocks of briarwood and selected less than 100.

Lars: But for me, a rather annoying thing about the selection of briar is that the briar blocks that are prized the most by pipemakers are the briar blocks from where you make straight grain. That means when they go to the root, they specifically cut as many straight-grained blocks as they can. In the long run, this rather uniform graining of the wood becomes less inspirational than if you have some casually grained blocks.

At least one out of two bags, I buy the best possible—a first grain briar—but they have already taken most of the supreme grain out of it to sell as straight-grained blocks. This is technical, but if you buy the blocks as plateaux blocks, you have the bark touch on them. That means they are straight grained. But if they cut standard shapes—MF, MFF and so on—they are cut wherever there is room to make this block the way they cut. That means that they are very seldom straight-grained, but most often, nowadays, they are cross-grained because the straight-grained has been taken away to make the most expensive blocks.

At about half price I can buy a bag where I certainly will guarantee no straight grain. But as I said, every block is straight-grained, one direction or another. I think that kind of wood is more inspirational to work with. But the waste is much, much higher.

Jess: You have to find the shape in those blocks. You cannot just take one and say, from this one I can make a straight-grained pipe. You have to look more carefully to find the shape. But it is still the same quality. It is just not as beautifully grained as the other ones.

Lars: Oh, yes, I have to throw away two-thirds. And that I do.

Jess: That you have to do.

Lars: So actually, I pay the same price for the

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Jess: But it burns good. Like coal. You never have an open flame. Just like coal.

***P&T:** How much briarwood do you keep and for how long do you keep it?*

Jess: It depends on how we are getting it. How wet it is when it is coming to us. They normally cook it immediately before they send it so they don't have to take the risk if anything cracks. So they ship it very wet. Sometimes you have to start with it inside a plastic bag and let it drip there. And then you slowly dry it out. Then you take a piece of cloth or something like that to put on top of the briarwood so that it dries slowly. You must wait at least one year. Maybe longer.

Lars: Maybe two years for the very wet ones. The slower you dry them, the more wood you can use. You have no cracks in it.

Jess: Sometimes, if we take a normal piece of briarwood that is coming to us and place it in a normal temperature, within three or four days it will start to crack and we can't use it.

Lars: But you can get lucky, especially if you order long pieces of briar, that they have to select for a long time to get Grade A+, extra deluxe or whatever they call it. Then, maybe for one year they will select briar for this one bag. Then you get a bag that is nearly dry. But I think on the average a piece of briar in use may be four years old.

Jess: Yes, on average around three to four years.

Lars: I have some leftover wood from bags bought in '67. I don't know why, but I was extremely lucky with that one bag. It was the most beautiful straight grain—all of it. I actually got tired from this just straight grains, so I started using other woods. Once in a while, I will go there and maybe do one more, until there is nothing left. I still can produce a pipe from briar bought in 1967.

***P&T:** Let's go to one more area. You each mark your very best, special pipes with special stamps. Lars uses a fish and Jess uses a bird. When do you know you are producing that special kind of pipe?*

Lars: In an early stage, I suppress that hope.

Jess: You have to do that.

Lars: I have been disappointed so many times.

Jess: You start on something and you say, this is for sure. This is really a beauty. Then a crack surfaces and you have to rearrange the shape a little bit and it goes out of the idea you started with.

Lars: Or the grain pattern changes because there is a small imperfection you have to take away. There are so many factors.

Jess: But you hope every time that you will succeed. But then again...I make one and a half "bird" pipes every year. So the stamp is used very seldom. I don't know how many you are making, Lars?

Lars: Exactly the same. I have used my fish stamp 35 times until now. And I started in '74. That must be a God-given law. One and a half times a year on average.

But I have a story. In one bag, I found two blocks. One was a perfect straight grain, the other a perfect birdseye. I did classic shapes and both turned out to be "fish" pipes. A wonderful feeling!

***P&T:** At what point do you say, this is it?*

Jess: When it is finished. If you are really unlucky, something can happen at the end when you just polish the pipe. Then you go and sleep.

Lars: The main point is, don't have the least doubt when you use the fish. Don't ever have the thought, should this be a fish or should it not? You must know it is. You have no doubts. If you have them, don't use the stamp.

***P&T:** Do the fish and birds, for you, come in some of the same shapes or types?*

Lars: They are scattered over all.

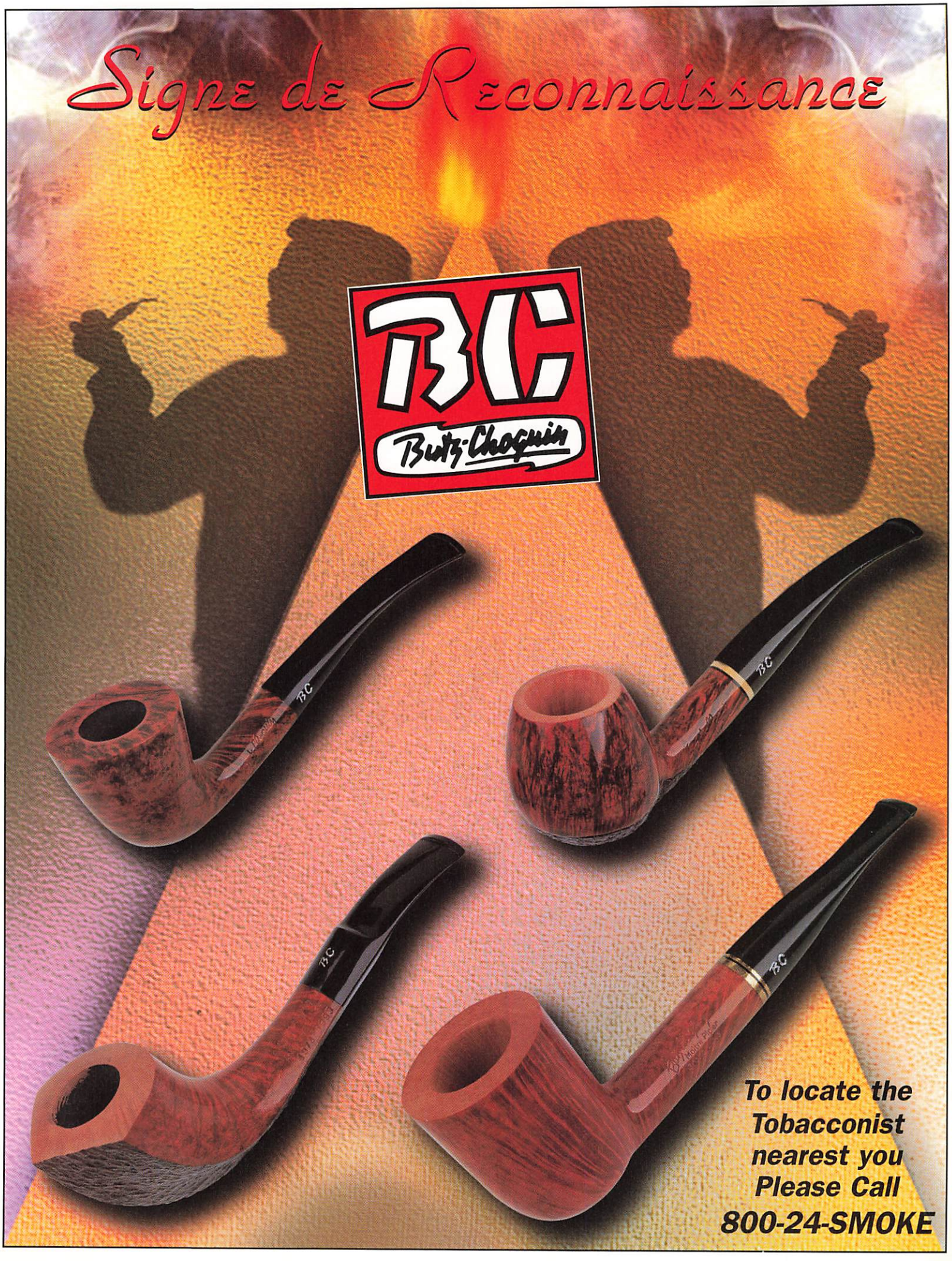
Jess: Mine are scattered all over, too.

Lars: I have come to believe the claim that any shape can be made to perfection. A classic—the shape could be made to perfection. Even if you only have the closest of millimeters to adjust the shape with. Sometimes it is just the combination of grain and shape as it comes together in a unit that leaves yourself astonished. And that is when you use the fish or the bird.

When you handmake a pipe, what you actually do is for the pipe business and for the smokers to come. It is not the pipes you make actually, it is the thumb print you can put on the development of shapes and ideas. When I stop making pipes, you won't need a very big box to keep all the pipes I ever made. But the ideas that everybody else saw and, I won't say copied, but said, Oh, that is a new direction. That is what is left. Because the pipes are still with you. That is the only thing you need pipemakers for.

A good example is one of my father's successful models; it was an egg shape. Now it is some kind of classic standard. They don't make exactly that egg, but he showed the light—the way. ***P&T***

I have come to believe the claim that any shape can be made to perfection.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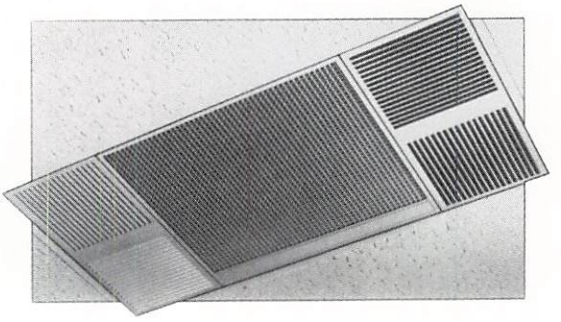

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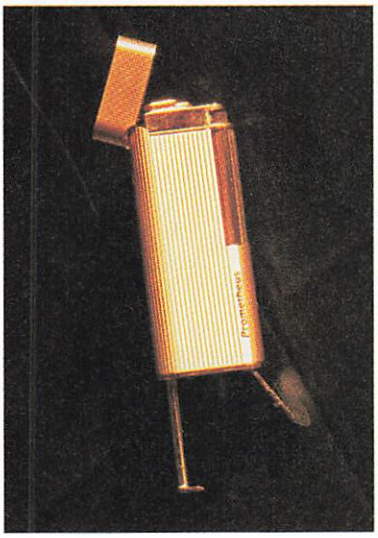

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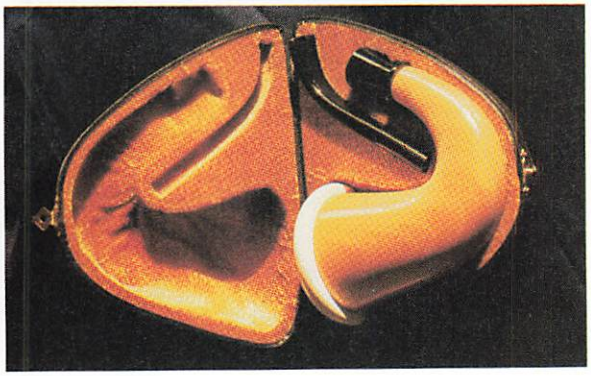

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Perique Tobacco

A little perique tobacco goes a long way in modern pipe blends, but supply of this Lousiana "seasoning" is dwindling fast

by Delia A. Taylor
photos by Marie Constantin

The day begins early for Percy Martin. While others are still asleep in the small St. James Parish community of Grande Pointe, Louisiana, the 78-year-old farmer rises at 3:30 a.m. and makes his way to the barn, the dark and dusty haven where he works with his crop of legendary perique tobacco.

Perique has always been a way of life for Martin. His father, grandfather and great-grandfather planted it, and he took it up before completing high school. His five sons help him work the family farm today, but the prospects for perique are not promising.

His grandchildren don't plan to pursue the family's farming business. All have gone to school to learn another trade, and some have already taken nonfarming jobs. His 77-year-old cousin Pershing Martin stopped growing tobacco two years ago because of his heart condition. And two other growers farm small plots, but only as a sideline to their full-time jobs.

"I can remember when as many as 50 families in the area grew perique, but not anymore. As the old folks pass away or retire, so goes the perique. The young ones will not continue the farming," says Martin.

Pershing Martin harvested his last crop of perique in 1994, at age 75, "Farming tobacco is too labor intensive."

"This is my torch," he says. "I have chosen to farm because I am happy with what I do. I had lots of occasions to leave the farm and take good jobs elsewhere, but I never left. The young people will not do what I have done."

Perique tobacco is the state of Louisiana's unique contribution to the tobacco industry. It is grown only in the rich black soils of St. James Parish, along the Mississippi River, just upstream from New Orleans. Its strength and full body is a favorite among pipe tobacco companies around the world. Just a dash of perique—as little as 1 or 2 percent—is all that is needed to add a spicy flavor and special aroma to blends. Most perique tobacco blends are sold in Europe (especially in England), Australia and Japan.

Martin says he can recall seeing some old farmers smoke or take a pinch of pure perique. But more often, he remembers seeing people get drunk, even sick, from the smell of perique while they were working with it.

"Perique is like Louisiana Tabasco (hot) sauce. You use very little, but it has a big impact on the taste. It's the salt and pepper of the tobacco industry," says Alfred Guglielmo, managing partner of the Guglielmo Perique Tobacco Company in Baton Rouge.

Guglielmo says his company stopped dealing with perique more than six years ago because of the vanishing supply. He says he maintains the original name of the business for tax purposes. At one time, his company was among three active perique buyers, with his firm buying more than half the perique grown in Louisiana.

"We would process somewhere around 400,000 to 500,000 pounds of tobacco a year," he says. "It was a good business. We always knew we were going to sell our tobacco. In fact, we knew where we would sell it three years ahead of time. There was no speculation in this business."

Perique is a nearly 200-year-old tradition of the descendants of the French Acadians. Legend has it that Pierre Chenet learned how to cultivate tobacco seeds and improved the curing method in the 1820s to develop the process still in practice today. Pierre Chenet's nickname, they say, was "Perique."

While the most intensive work with the tobacco is limited to about two

months, it takes more than a year to produce a finished barrel of perique. In mid-December the farmers prepare "hot beds" for the planting. Some 100,000 tiny seeds are measured with a thimble.

In late June, the harvest of the perique begins. Large machetes are used to cut the tobacco. A nail is driven into the butt of each stalk so it can be hung to dry in the barn. The barns are well ventilated at the bottom but closed at the top, and their galvanized tin roofs help keep in the heat to speed up the curing process.

Once the tobacco turns from green to brown, the leaves are taken down, stripped from the stalks and whipped over barrels to remove the dust. "I would start at 4 a.m. while the leaves were still pliable and damp and easy to work with," recalls Pershing Martin. "If I waited too late, the leaves would become brittle, and they would crumble to pieces if we tried to work with them."

The tobacco is allowed to soften before the midrib of each leaf is stripped, and leaves are tied into 2-pound bundles. The secret to perique's rich flavor, aside from the fertile blend of soils heaped upon St. James Parish by the Mississippi River, is the amount of moisture used to ferment the tobacco.

"The artistry of curing perique is knowing how much moisture to apply to the leaves before we pack them into the barrels," says Martin. "There's no set measurement on the amount of water we use. We test it by hand. An experienced grower knows when he has it right by the way it feels."

Once the right amount of moisture is applied to the leaves, the bundles are packed into oaken barrels with screw-jack lids, where they are left to ferment for a year in their own black juices. The barrels are usually checked twice a week to ensure that the right amount of pressure is being applied by the lids.

The buyer usually repacks the tobacco and lets it ferment for another two years before it is mixed to the specifications of tobacco blenders.

Guglielmo says families who have traditionally farmed perique handed down the art of cutting, stripping and curing the tobacco from one generation to the next. But he says it was more than tradition. It was the only way to make it in the business.

"It's highly labor-intensive. That's why it took the entire family pitching in to bring in the crop. It was a family project, everyone had something to do during this six- to seven-week period," he says.

"You couldn't afford to pay the labor costs to hire people to help. Besides, you needed reliable help that knew how to cut and strip and cure the tobacco properly," he says. "You can't train someone in a short period to do the work. It takes years of growing up with it to know what to do. That's the uniqueness of this business; it's a family industry." Guglielmo says he began learning the business as a child and eventually became adept at telling who had grown a particular batch of tobacco by feeling the texture of the leaf.

"The artistry of curing perique is knowing how much moisture to apply to the leaves before we pack them into barrels."

Even during its peak years, there was never a great quantity of perique—considering that one small Louisiana parish has stocked the entire world's supply. However, the quantity has now dwindled to "endangered" status.

Pershing Martin, who harvested his last 7-acre crop of perique in 1994, says he stopped farming tobacco after receiving a pacemaker for his heart. "Farming tobacco is too labor intensive," he says. "I like to grow tobacco, but I had to give it up." He and his wife, Bridget, still grow vegetables to sell to produce markets in New Orleans and Baton Rouge.

Timothy Bourgeouis says he grows perique tobacco as a sideline to his job on the pipeline. "The amounts have varied over the past 20 years," he says, "but this year, I planted about two acres, and sold about $2,000 worth." Bourgeouis says he doesn't smoke or chew perique because it's "too strong," but he often gives the tobacco to family, rather than sell it. "I really started growing perique as a hobby. I do it because I enjoy gardening, not because I saw it as a moneymaker," he says.

Dudley LeBlanc Jr. also plants perique as a sideline to his job. He harvested about 3 acres this year. He has increased the amount as his sons have come of age to help with the farming chores. However, he expects the amount to decrease once the boys leave home to go to school.

Percy Martin and his five sons harvest the only remaining perique crop of any significant size—about 11 acres—which supplements their 180 acres of sugar cane. "We can make around $30,000 for a good crop of perique. But that's only if the rain holds off. In 1991, we lost money because of the weather. We planted the same amount and only ended up with about $2,000," says Martin.

He says he gets about $3.26 per pound for perique, which is up about a dime from five years ago, but is still down from a peak of about $3.45 per pound some 11 or 12 years ago. Martin says the price dropped after the buying company changed hands from one generation to the next.

Martin, LeBlanc and Bourgeouis sell their tobacco to the L.A. Poche Perique Tobacco Inc. in Convent, Louisiana—the only perique tobacco company still in the business. Raymond Poche, co-owner of the company and son of the company's founder, says he hopes to get between 25,000 and 30,000 pounds of perique from this year's crops.

"We have seen a slow decline in the amount of perique produced over the years. The yield five years ago was about 40,000 pounds," Poche says.

"It's not a big, big business. In a big year, we sell only about 50,000 pounds," he adds.

He notes that he does not sell pure perique tobacco, but a blend with green river tobacco from Western Kentucky that is cured in the same fashion as perique. The current supply of perique is the least he has ever had to make the blends.

"Right now, we get enough perique from our growers to supply our customers. We rely on two or three buyers. That is a big drop in our number of customers," Poche says. "I don't know why we are seeing this decline. This business often goes through cycles, but I would speculate that the latest decline is from the recent pressures created by anti-smoking forces."

Guglielmo says he had managed to stretch his company's tobacco business some 10 years before closing because he had grown some perique crops in Honduras. The soils of Honduras closely resemble that of St. James Parish. However, the tobacco grown there wasn't "true" perique. Guglielmo says a type of mold local to that region eventually destroyed his Honduran efforts.

"Fortunately, I have always had other business interests. Tobacco was always a sideline business for me. I enjoyed it and I knew it well, but I could see the writing on the wall," he says.

In the meantime, the outlook for local tobacco farmers is fading. Farmland is being consumed by developers for residential subdivisions. Young generations have turned from the farm to the petrochemical industries along the lower Mississippi River for employment. At the plants, workers can make $12 to $14 an hour—much better wages than those of farmers. Lower customer demand for perique may make it harder in the future to move what little is grown.

Poche admits he is uncertain about the crop's future, but he insists that no substitute—natural or synthetic—can replace perique. "The flavor and, particularly, the aroma of perique cannot be duplicated," he says.

"I love this work," says Martin, "but I'm advising my grandchildren to find another job. I know it's a family tradition, but maybe not all traditions are meant to last forever. It's sad, but it doesn't really bother me to know this.

"Nevertheless, I will continue to farm until I die," he says. "As long as I am able to move about and get out in the fields, I'll still do it. But I know that at my age, the end is not too far away." *P&T*

Percy Martin and his five sons harvest the only remaining perique crop of any size—about 11 acres.

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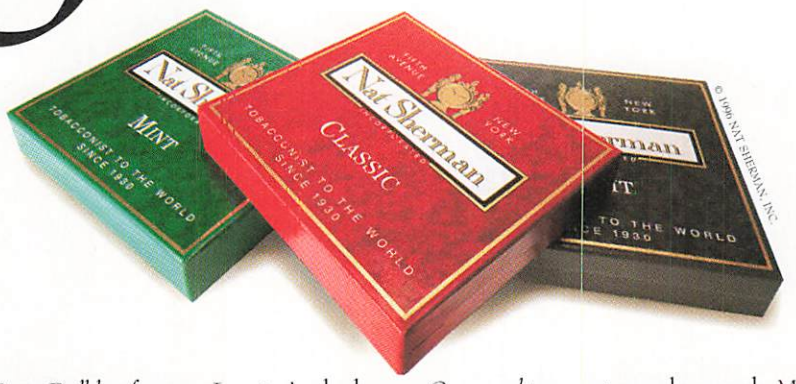

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Tobacco Humidors

Keeping your blend from getting bland

by Larry O'Connor

If you buy pipe tobacco in quantities greater than 50 or 100 grams at a time, you'll need a place to store it. You might get away with putting a pound or two in a jumbo Ziploc—the size last night's taco salad resides in for a day or two before it hits the trash. But most avid pipe smokers prefer tobacco humidors. Maybe one for the home and one for the office. If they like a variety of blends, they'll need a few more.

Two bad things happen to tobacco left in the open air. First, it dries out. Although some smokers would argue the point, most pipe experts say that a quality blend can normally be remoistened without losing too much of its character or potency. But cheaper tobaccos are pretty much history if they become too dry.

Far worse for a good blend are the unsavory odors and flavors that can be picked up from the surrounding environment.

The first humidors—or tobacco jars—date at least to the late 1600s. According to David Wright, curator of the Museum of Tobacco Art and History, early tobacco jars were made of pewter or lead, and then copper and brass. A heavy metal disk—or "presser" which rested on the top of the tobacco, forced air from the tobacco, sealed in its moisture and locked out impurities from the outside air.

Six or 8 inches high and weighing about 5 pounds, tobacco jars were cylindrical or had square, rectangular or hexagonal shapes. They were often molded or embossed with an eagle, banner or other design, says Wright.

Large wooden tobacco boxes were also popular in the time. Sir Walter Raleigh's is said to have been a hefty container that stood about 13 inches high. But tobacco stored in wooden containers would likely have acquired the wood's taste and odors, which probably accounts for apparent prevalence of metal containers.

By the mid-1800s the factories of Czechoslovakia, Bohemia and other parts of Central Europe had begun producing colorful ceramic humidors in fanciful shapes of animals and other figures. The insertion of moist sea sponges in cavities in the humidors' lids was an important milestone in the development of humidors. Earlier, metal tobacco jars would have developed rust had such humidifiers been used.

In the 19th century in America humidors were still relatively uncommon, confined mainly to the upper and urban middle classes. Tobacco consumed in the United States was often flavored with molasses or other additives that helped keep it moist even without a humidor.

Early tobacco jars, such as this early 19th century beehive-shaped pewter jar from England, used a heavy metal disk called a "presser" (to the left) to seal in moisture.

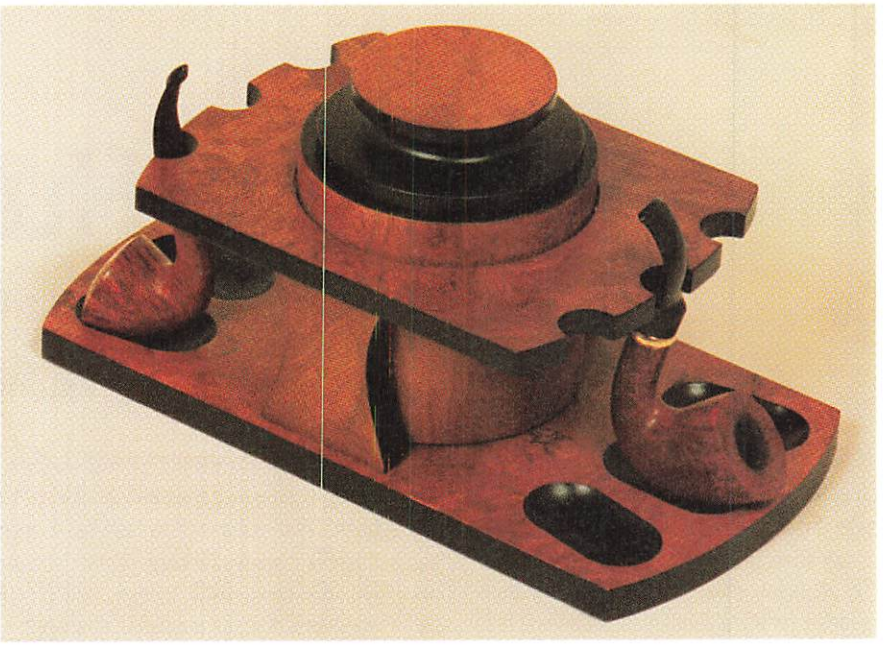
Cork and rubber seals for humidors came in the 20th century, making airtight humidors possible. The plastic linings found in many of today's wooden humidors were developed only a few decades ago.

Humidor capacity is usually from a half pound to 2 pounds. The most common size is the 1-pound capacity, slightly larger than the typical 14-ounce package of tobacco—a month or so's supply of leaf for the typical smoker.

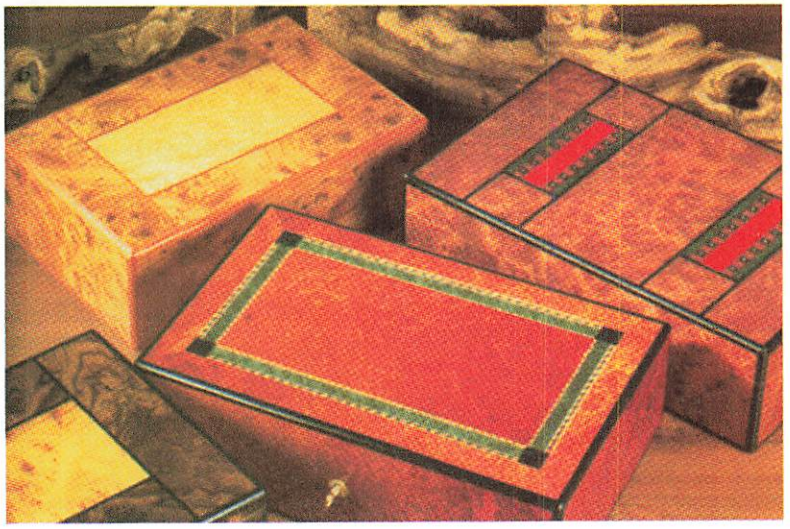
A variety of construction materials, including wood (with liners), porcelain and cut glass, are used. There is typically a small hollow in the center of the lid's underside, which is fitted with a foam or clay disk that can be moistened with a small amount of water.

But there is a range of other humidifying technologies, including BTAC Industries' new Humatic conditioning system, which employs a chemical mixture enclosed in a small pouch. Pipe Brebbia's humidifier is a porous, 2-inch-tall ceramic flask. When half-filled with water, one flask per 100 grams will keep your tobacco hydrated for about two weeks.

Another, more traditional, humidification method is simply putting a slice of apple or potato, or an orange peel in with the tobacco. One drawback is that the organic substance may impart an unwanted flavor or otherwise change the character of the tobacco. Another is that the slice or peel may start to rot. Some pipe experts discourage the practice. But the fact that it has been around for centuries probably indicates it has some merit. *P&T*



Elm pipe humidor with briar veneer in matching six-pipe stand by fine Italian pipemaker Pipe Brebbia.



Prometheus pipe tobacco humidors feature fine French craftsmanship and fine-grained mahogany cured in the open air for more than 10 years. The Prometheus marquetry is inlaid in a variety of eye-catching designs. Each pipe humidor comes with four tobacco jars inside. Suggested retail prices for models displayed: $910 to $980. Call 213.262.8000 for nearest retailer.

Four Vices Cigar Co. recently introduced its "ultimate" humidor system for maximum tobacco freshness. Four Vices attractive black ceramic humidors have sand-carved logos on their lids and red wax seals. The humidors feature hermetic seals and the "Humatic" conditioning system, developed by BTAC Industries, to maintain relative humidity between 70 and 72 percent at 70 F. Call 1.800.411.3732 for nearest retailer.

Savinelli Galleria tobacco humidors are crafted from solid blocks of beautiful African walnut. A foam cushion between the wood and the humidor's interior lining works as an insulator to help maintain a more constant temperature. Humidor lids feature rubber seals and a recessed area with a foam humidifier. Suggested retail prices for Savinelli Galleria models shown here range from $68.00 to $88.00. African walnut table lighters with matching shapes are available for each of the attractive models shown here. Call 919.481.0511 for the nearest retailer.

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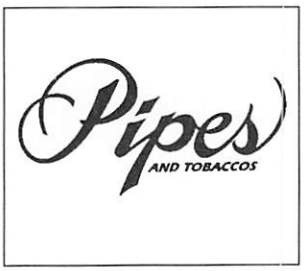
3 

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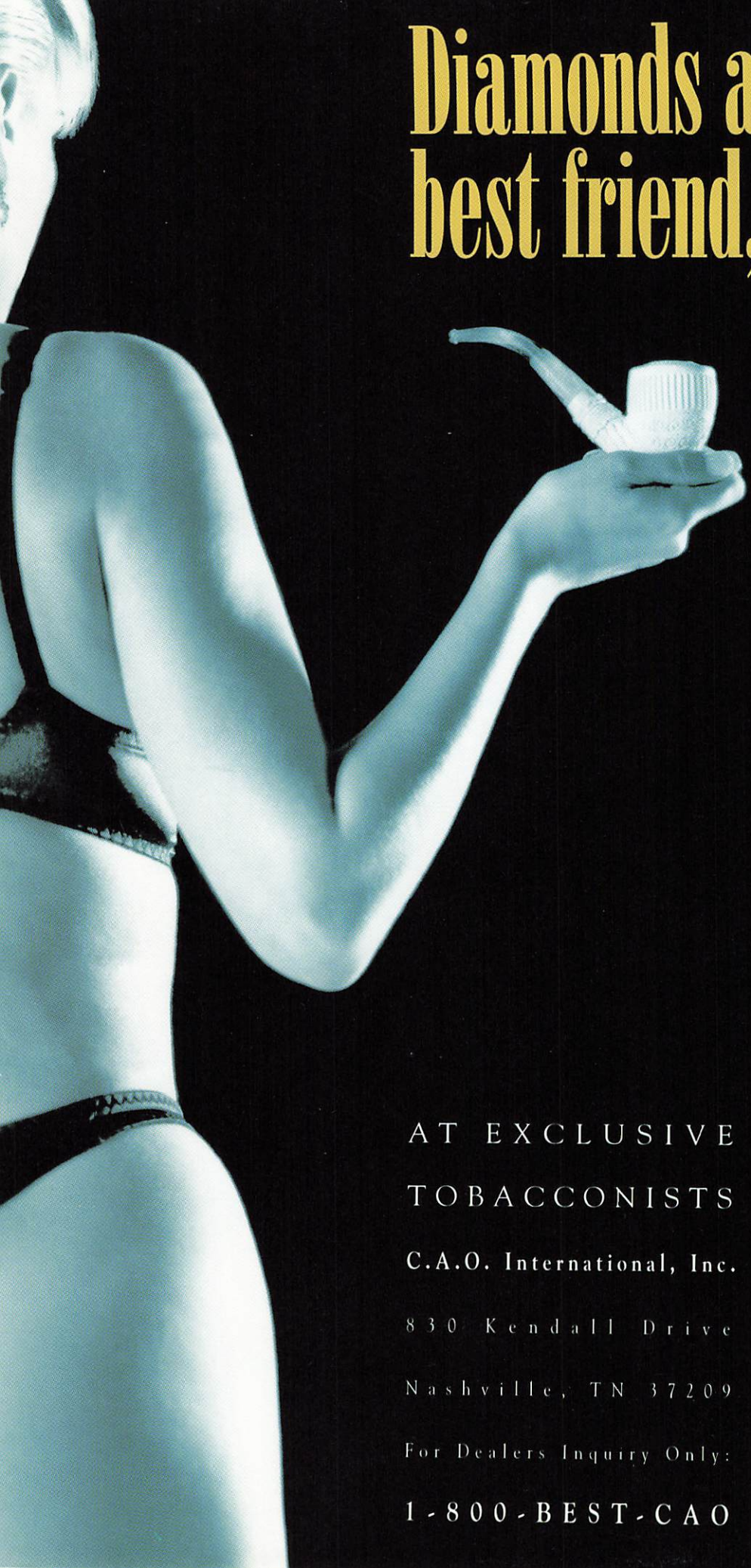

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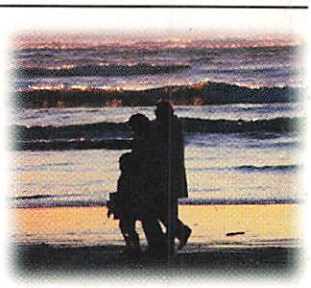

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